

HIT PARADER

SPECTACULAR COLLECTOR'S ISSUE!!

HIT PARADER

WHO'S

HOT

WHO'S

NOT

98

MARILYN MANSON

METALLICA

OSZY the OZZY

AC/DC

NINE INCH NAILS

AEROSMITH

KISS

311

LED ZEPPELIN

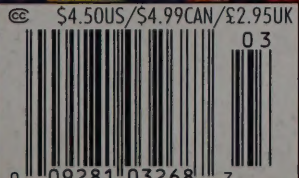
WHITE ZOMBIE

A SPECIAL REPORT

PLUS

**NINE INCH NAILS • METALLICA • OSZY • AC/DC
311 • BUSH • TALK SHOW • LED ZEPPELIN • KISS**

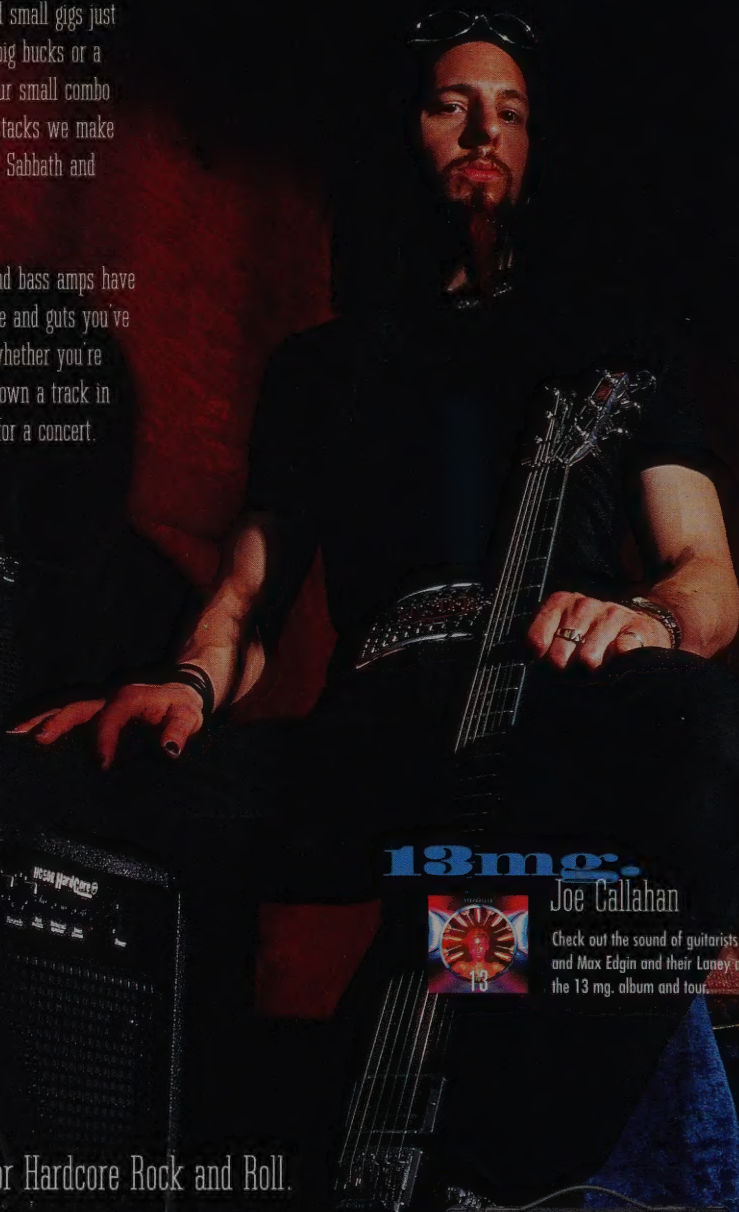
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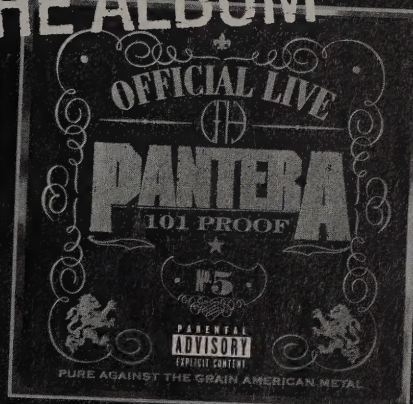
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The scene, the whole scene and everything in between! PANTERA's backstage misadventures captured on video plus the clips for "Planet Caravan," "I'm Broken," "5 Minutes Alone" and "Drag The Waters"

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HIT PARADER

contents

MARCH 1998 NUMBER 402

FEATURES

- 18 SHELTER: EAST MEETS WEST
- 22 NINE INCH NAILS: BATTLING THEIR DEMONS
- 24 VAN HALEN: GETTING IN GEAR
- 26 BUSH: DECONSTRUCTIVE CRITICISM
- 28 TALK SHOW: TAKIN' IT SLOW
- 30 SAXON: METAL LOYALISTS
- 32 311: EYES ON THE PRIZE
- 38 GREEN DAY: ALL GROWN UP
- 40 OZZY OSBOURNE: METAL HIT MAN
- 42 MARILYN MANSON: LIFE IN THE SPOTLIGHT
- 44 WHO'S HOT...WHO'S NOT '98: *A SPECIAL REPORT*
- 50 CENTERFOLD: MARILYN MANSON
- 52 METALLICA: GETTIN' HEAVY
- 54 WHITE ZOMBIE: ROB EATS CROW
- 56 LED ZEPPELIN: BLASTS FROM THE PAST
- 58 MEGADETH: A MATTER OF TRUST
- 64 AC/DC: LIGHTING A BONFIRE
- 66 KMFDM: INDUSTRIAL ESPIONAGE
- 68 KISS: BACK TO THE FUTURE

DEPARTMENTS

- 6 WE READ YOUR MAIL
- 11 FRONT PAGES: *THE INSIDE SCOOP!*
- 12 CAUGHT IN THE ACT: AEROSMITH
- 15 SITES & SOUNDS: *ROCK ON THE NET*
- 16 PICK HIT: CREED
- 20 HARD ROCK HAPPENINGS: *THE HOTTEST GOSSIP*
- 60 OVER THE EDGE: THE BEST IN NEW ROCK
- 70 SHOOTING STARS: PISTON, TEA PARTY
- 72 CELEBRITY RATE-A-VIDEO: BRUCE DICKINSON
- 74 INDIE REVIEWS
- 76 HIT OR MISS
- 94 TECH TALK: KEITH RICHARDS
- 96 INSTRUMENTALLY SPEAKING
- 98 VIDEO VIEW: *THE LATEST IN HOME ENTERTAINMENT*

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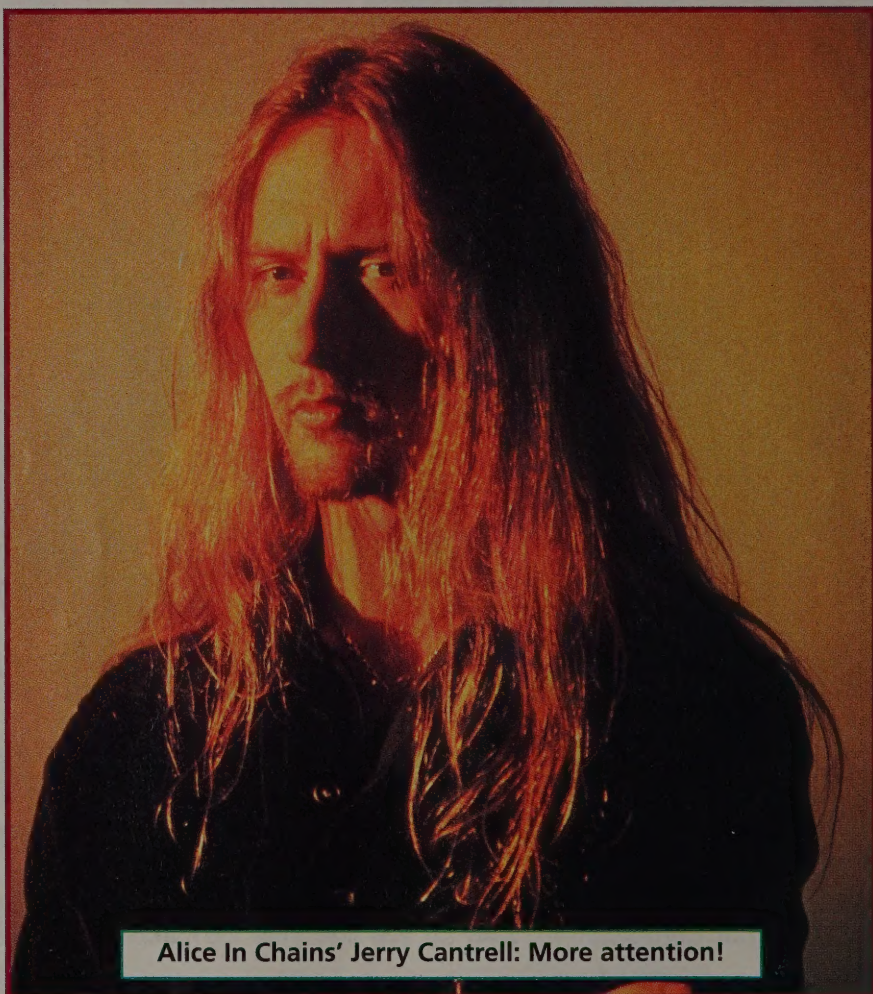
I enjoyed one of your recent issues of **Hit Parader**, but one article made me kind of angry. I really like Lunatic Kreeep, and I think they sound nothing like Marilyn Manson. The only thing these two bands have in common is that they kick butt! Please put more Lunatic Kreeep in **Hit Parader**. Thank you very much.

H.N.

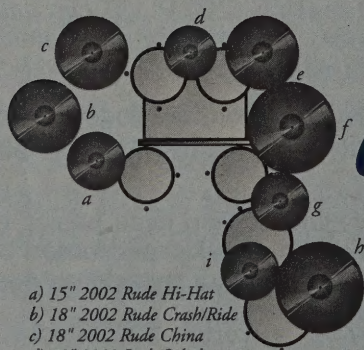
Hit Parader, I think you can do a better job. Why do you keep putting in bands like Marilyn Manson? I personally think they are a sick and twisted band. Marilyn or "Brian" is a freak and he's only doing his act for attention. It's pretty obvious, don't you think? You Manson fans need to get a life, and so does he. My point is that people should stop worshipping him. I got news for you pathetic losers—Marilyn Manson is not some kind of god! I would be a more satisfied reader if you put more musician-oriented bands in like Alice In Chains, Foo Fighters, Metallica and Silverchair. Thanks very much.

An alternative music fan

Hit Parader, you are doing a great job. I love your magazine. But what I don't like is when people write in and criticize Korn. Korn is a band that really rocks and you can't dispute that. The same fans that listen to Korn listen to bands like Stabbing Westward and



Alice In Chains' Jerry Cantrell: More attention!



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David

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"Isn't life peachy?"

PAISTE
CYMBALS SOUNDS GONGS



Pantera: Making teeth hurt.

Silverchair. Again, many thanks for putting out a great magazine.

Loyal Korn fan

Did everyone listen to Pantera's new **Official Live** album? It rocks so hard it makes my teeth hurt. Pantera rule! I just wanted to make sure everyone knows that.

Phil, Jr.

BUSH PROBLEM

Bush is one of the best bands of this decade and **Hit Parader** doesn't cover them enough. Bush deserve more respect and should be on your cover more often. The other thing is those people who say Bush sound like Nirvana are wrong. So keep that in mind the next time someone says Bush sound like Nirvana. Because it is just not so.

Bush fan

METALHEADS UNITE!

True metalheads do not listen to bands like Marilyn Manson. If you like this freak show act then you must be a weirdo yourself or a bisexual maniac. How can you say Manson's music is enjoyable? Metal music is made by bands like Slayer and Tool, not a phony like Manson.

One real metal fan

It's about time you did a bigger piece on W.A.S.P. Everyone who says their music is old and outdated hasn't really heard a W.A.S.P. record in a while. I'm 32 years old and have loved Blackie since day one. His band can still deliver bigger and better than poseurs like Manson. I do hope W.A.S.P. are still making records 20 years from now. Blackie is back and here to stay!

**Sarah,
England**

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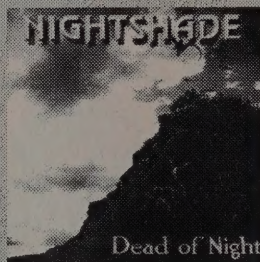
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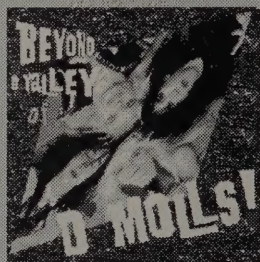
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Judas Priest: The beast is back!



OSZY OVERLOOKED?

I've been reading **Hit Parader** for years, so don't get me wrong. But I am disappointed that you don't cover more on Ozzy Osbourne. He's a true rock god! Ozzfest was fabulous and **Hit Parader** hardly mentioned it. You keep doing all these stories on Marilyn Manson. I like him, but Ozzy's older and much better. I would really appreciate it if you did more stories on Ozzy. So **Hit Parader**, please think about it.

A huge Ozzy fan

SICK OF COBAIN BASHERS

This letter is directed to all those readers who hate Kurt Cobain and Nirvana. You may be sick of seeing Kurt in **Hit Parader**, but there's a reason why he's covered so much. People still listen to his music. Just because he's dead doesn't mean his music won't live on. Nirvana's music is very much alive and doing well. So **Hit Parader**, keep those Nirvana stories coming!

D. D.

The Priest Beast is back! Halford may be gone, but they still rule!

Brutus the Judas Freak

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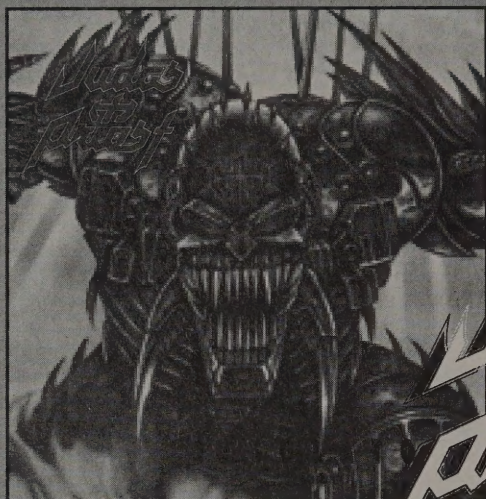
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Judas Priest

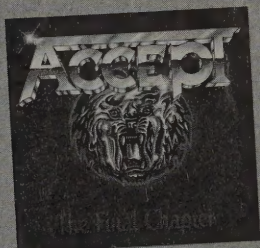
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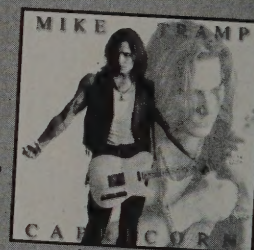
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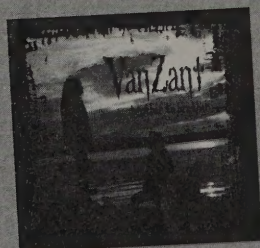
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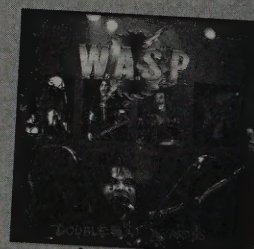
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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

'ONLY ROCK AND ROLL' (BUT we like it!!!): To be up front about it, I didn't know what to think going into the Rolling Stones second show in New Jersey on a perfectly crisp Fall night. But Dave Grohl and his Foo Fighters were a pleasant surprise, banging out their catchy sound in their quite unique way. Still in all, it was Mick Jagger and friends the some 60,000 had paid thru-the-nose to see. Could they still cut it after 35 years?

Was the feel for the music still strong? After all, in 1962 when they began, the Beatles had a two year start on them. Elvis was still considered *the* King of rock and roll. That's a lot of baggage to be carrying when you're closing in on '60s.

The good news is that they pulled it off with flying colors that left the masses buzzing and the band's reputation intact. Keith Richards, the heart and soul of the self-proclaimed "World's greatest rock and roll band," had a sly smile on his face as the band took the stage. And why not? With a flick of his wrist the crusty Stone hit the opening riffs of *Satisfaction*. Now that's a tune most would close the show with, but here you had Mick and Keith throwing one of their best out to *open* the night. When Charlie Watts and Ron Wood (plus assorted friends) joined in, the Giants Stadium complex erupted as if a rocket had been crammed up their butts. The sound was crisp and clear. The Stones had a video system the size of Nevada and the mix of tunes: *It's Only Rock and Roll*, *Start Me Up*, *Tumbling Dice* and *Miss You* (not to mention some 20 more took you back through your life.

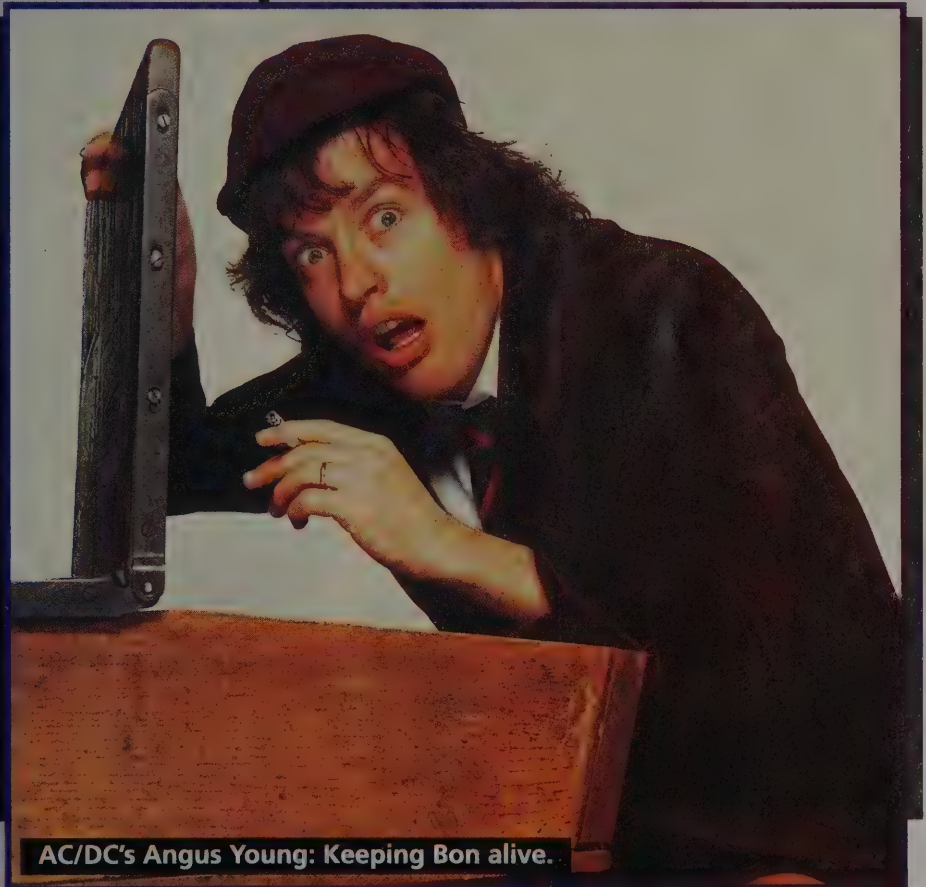
Yeah, these guys *can* still do it. They're supposed to make \$150 million on this go-around! That said, we recommend you go out and see 'em when they pull into your town. When these guys are right, there's no one else quite like 'em in rock and you can take that to the bank!

INSIDE STUFF: Jagger looked incredible for his 54 years and exhibited the physical vitality of a teenager... The blow up sex props, the cat walks, the lights, the video images all added to the over-the-top feel the band is able to deliver on a nightly basis. The stage almost had a biblical proportion to it... Keith Richards' life style has been nipping at the heels, true. Yet for all his partying antics, when the lead guitarist sang it was probably the most intimate moment of the night. Didn't even feel like we were in an open air arena...

Richards and Ron Wood kept changing from Fenders to Gibsons, from Gibsons' back to Fenders to achieve that certain signature sound. Put it this way, a serious guitar collector would have been drooling considering how many vintage axes

were on stage... Jerry Hall, pregnant with Mick's fourth child, stayed in bed in England and didn't make the show... Smashing Pumpkins are raving about the evening the Stones put on.

ROCK WIRE REPORT: The Rolling Stones are going from concert to concert via their own private jet and are travelling with an entourage of 40 and several hundred pieces of luggage... The band had to delay a small gig in Westchester for MTV just two days before the massive shows. Mick had a bad throat yet you could never tell it 48 hours later... Keith Richards made Elton John go whack-a-ding hoy when he accused the songwriter of mooching off tribute songs to "dead blondes." Do you think he might have over-reacted when he called one of the greatest guitar players in the world, "an old monkey with



AC/DC's Angus Young: Keeping Bon alive.

arthritis." Elton then added, "Mick's a very forward looking person." ... Stones demanded and got a cool 27 bucks for T-shirts. Phew!

QUICKIE QUIZ: What is the name of the new book out by former Van Halen lead singer, David Lee Roth? Correct answer: **Crazy From The Heat** (Hyperion). This month, tell us the name of the Rolling Stones' original guitarist when the band began in 1962? Clue: He's dead now.

BY THE WAY: Great to know that Angus Young and the boys in AC/DC still remember their fallen leader, Bon Scott. Their boxed-set tribute, **Bonfire**, seems destined to keep Scott's memory alive and well!

CAUGHT THE IN THE ACT

BY JOE THOMPSON

AEROSMITH

Living out of a suitcase has become second nature to Steven Tyler. Aerosmith's legendary vocalist estimates that he's spent more than a decade of his 25 year rock and roll career waking up in strange hotel beds, traveling by bus, car or plane and performing on stage in front of nightly throngs of thousands. Tyler admits that at times in the past the road has overwhelmed him with its polarizing powers—two hours of non-stop stage thrills followed by 22 hours of mind-numbing boredom. But today, as he tours Planet Earth with bandmates Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer in support of the group's latest disc, **Nine Lives**, Tyler says that he and the road have finally become one—it is now a place of inspiration and perspiration rather than a hell hole of loneliness and despair.

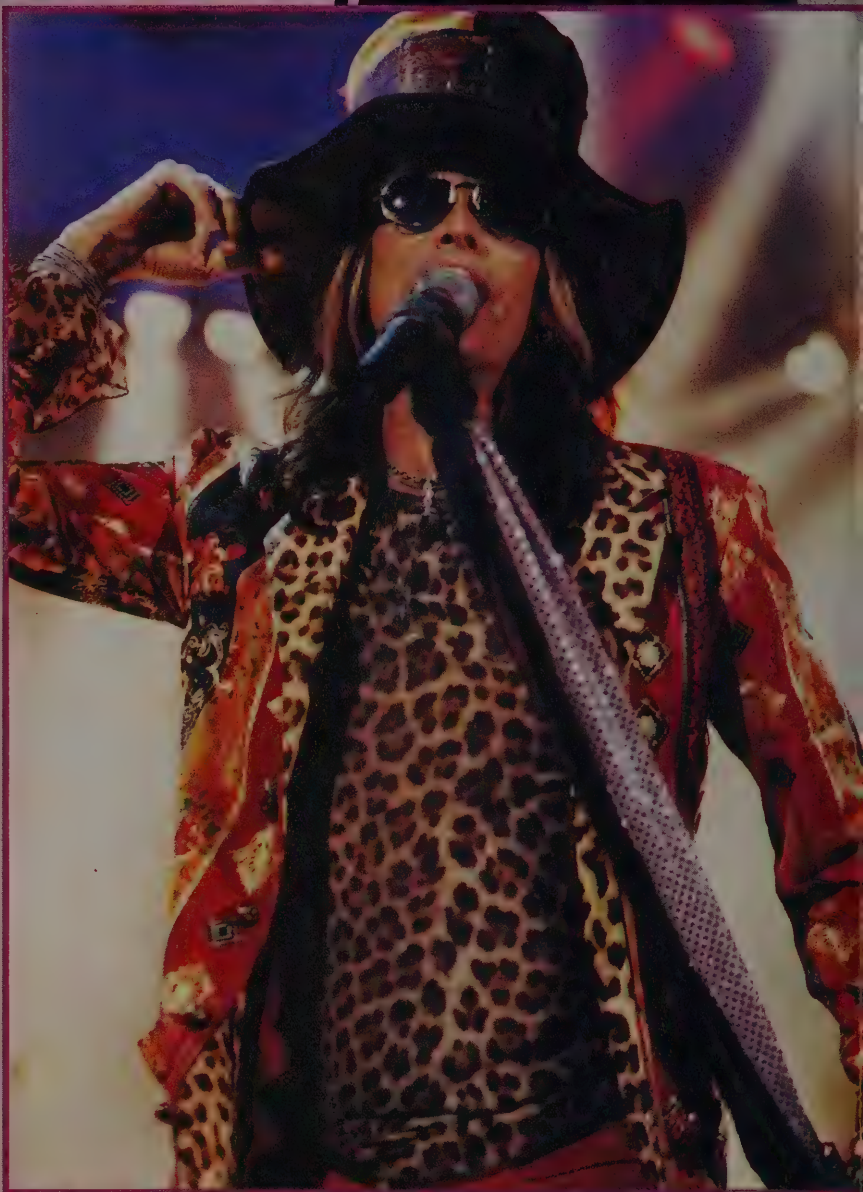
"I really enjoy touring now," he said. "In fact I think I enjoy each time we go on the road more than the time before. We have people around us now who take care of everything—they make it so easy for us. All we've got to do is worry about getting up there and doing our thing. But I admit that in the past there were times when I got in trouble on the road—too much time to think and too much temptation. But that's in the past. Now I keep myself busy during the 'down time' and get ready to give everything I've got when I hit the stage each night."

Tyler certainly has been giving his all at each and every Aerosmith performance over the last eight months. As the group's tour winds through Europe, North America and the Orient, he has managed to deftly defy the 48 years listed on his passport and put on a performance that would shame rockers half his age. Dashing about the stage like a man possessed, shaking his blond-streaked mop of brunette hair and rattling his trademark mic-stand-covered-in-streamers, Tyler's recent performances may well rank among the best of his lengthy career. With the band never sounding better, and the vocalist's voice exhibiting a husky range rarely before heard, Aerosmith has attacked songs both old and new with a passion and power perhaps only they possess. Mixing such audience favorites as *Walk This Way*, *Sweet Emotion* and *Dream On* with new tracks like *Taste Of India* and *Falling In Love (Is So Hard On The Knees)* the group's tight, inspired two-hour set comes across as a veritable smorgasbord of classic rock and roll.

"The toughest thing for us is figuring out which songs to include in the set," Tyler said. "Each time we go out there are more songs than ever to choose from, and the process of adding new ones and dropping old ones gets tougher and tougher. There's always going to be somebody who says, 'How come you didn't play this one or that one.' I always tell 'em, 'Come back next time and we will.' I think those people who are a little disappointed are few and far between—this is a show that'll blow anyone away, including me."

While Tyler may be the set's unquestioned focal point, it is often left to former "Toxic Twin" Perry to lift the audi-

ence to its greatest heights. When the rest of the band wandered backstage for a quick respite about half-way through the proceedings, it was the wirey guitar master's moment to shine. Standing center stage he launched into an impassioned blues improvisation, taking hefty bits of Hendrix, Page and Howlin' Wolf and mixing them all together with his own musical magic. The results



Steven Tyler:

"I enjoy going on the road now more than ever before."

only served to enforce one notion—that there's not another band around that can touch Aerosmith when it comes to smarts, chops or pure rock and roll energy.

"When you're on the road you live for those two hours on stage every night," Perry said. "As you get older you learn how to handle the time between shows a little better, but it's never easy. But you learn whatever you have to put up with in terms of travel and inconvenience is worth it for that time in the spotlight. The kind of excitement you feel on stage with 20,000 pairs of eyes focused on you never grows tired. It's the greatest feeling in the world."

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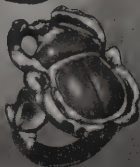
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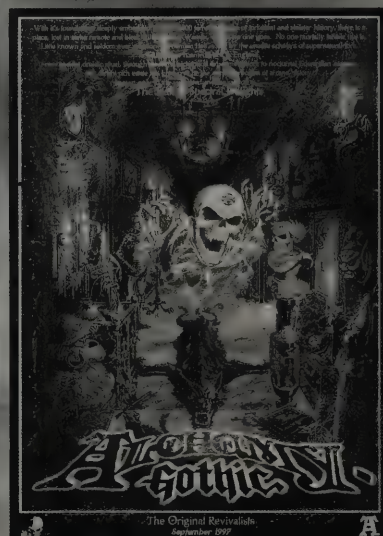
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SITES & SOUNDS

ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

Anybody with at least a semi-fanatical following is liable to have some very interesting Web pages. This leads us to correctly assume that there are some very entertaining Marilyn Manson pages to be found on the Web. Every weirdo with a computer who lives on the outskirts of town and walks with a limp has created their own digital alter for Marilyn Manson.

For the true joy of Marilyn Manson obsession, check out the A Messenger of God page www.geocities.com/SiliconValley/Pines/3640/the_message.html. There, amidst the hellfire, a zealous fan called Nathan declares "MM is a messenger of God. Yes. The band and their namesake are indeed messengers of God. The fans are too stupid to realize that and everyone else is scared to know. IT'S ALL A MATTER OF MISUNDERSTANDING..."

The more entertaining MM stuff on the Web are proselytizing by the converted and the

Marilyn Manson: The subject of web-wide attention.

damned. For astute weirdness, go to the All-American Antichrist analysis at www.marilyn-manson.com/acs/overview.htm where Donna Cross offers a term paper study on Marilyn Manson and the album **Antichrist Superstar**. Her thesis states:

"Many analyses have been done of this album, but few have centered around the biographical tale of the main character and the philosophical principles that drive him. In my analysis, I will center on both of these principles, illustrating the biographical and philosophical birth of the **Antichrist Superstar**."

This leads into a scholarly dissertation as to why Manson is the way he is... and the psychological intimidation that made him the character he is today.

At the Apple of Sodom page— www.geocities.com/Athens/8521/— the opening statement is: "Christ is an Insult to us thinkers..." followed by: "The angel has spread its wings, the time has come for bitter things." Wisely, the graphically cool sight observes that with MM, we are losing the point. The message is not that of dogma, but of self... and goes on to support Manson's quest to be himself.

As you have pro MM pages, there are also a healthy helping of anti-Manson pages. At *I Am Your Anti-Crap Superstar* @ www.geocities.com/SunsetStrip/Towers/4432/mmrant.htm, Eric has written, "Welcome, patrons, to the tomb of Marilyn Manson. That's right, this is where Marilyn Manson finally gets what's been coming to him. That little boy has enjoyed the high life too long. It's time to crush the idol. May we praise the day when our youth falls out of line with scum like him..."

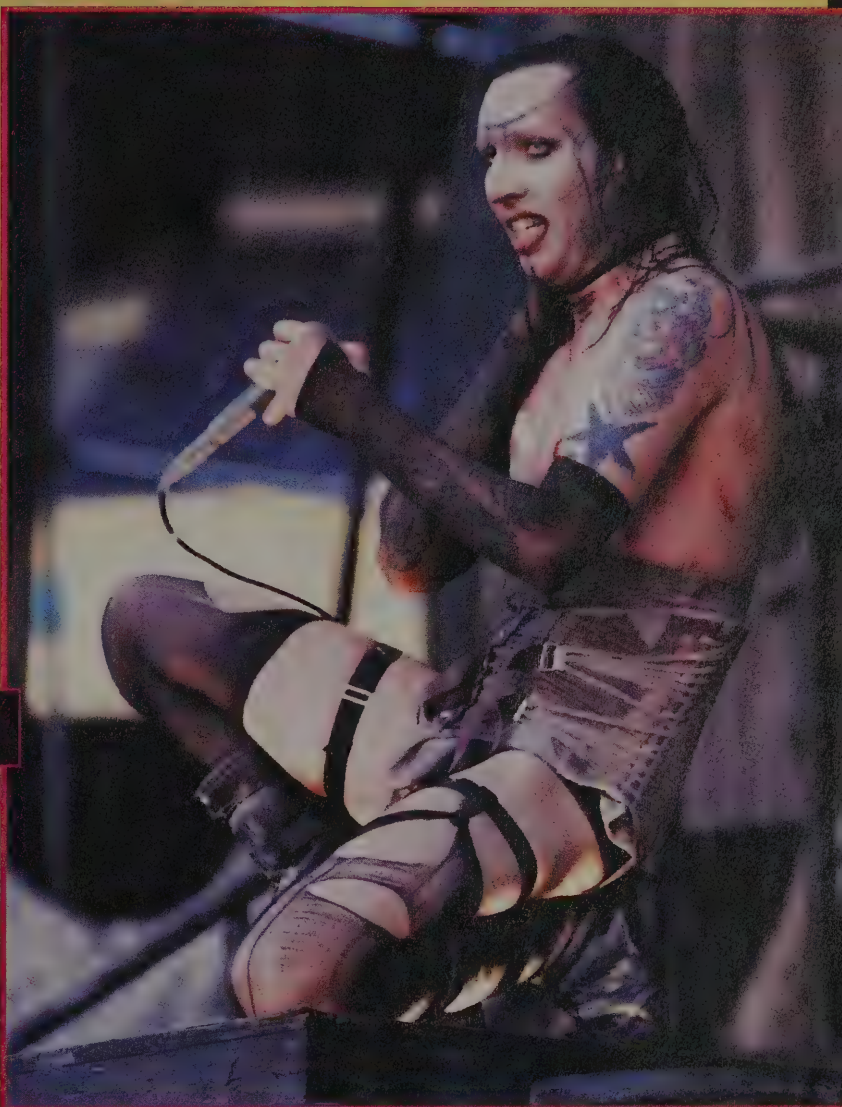
Several of the other anti-Manson pages we went to look at, like AntiManson CorporateStar were discontinued. Here we

found the declaration, "Well, sorry kids, I just can't do it anymore. Things have come up, like a career and college, and my Manson page really didn't matter that much in the first place."

In addition to pro-Manson and anti-Manson pages, there are the Web pages that just take a rip at the band. *Kefka's Marilyn Manson Ate My Balls Page* @ www.sound.net/~kefka/manson.htm, comes with its own disclaimer: "This is not a Doomsayer bashing page. This page was not meant to offend, ridicule, or frighten Marilyn Manson or his fans. This page was not meant to disturb the enlightenment..."

The site is very entertaining, a send up of the whole MM mystique. He'll show one of the gory and drippy pix of Manson and stick on wacky captions like: "My stomach growls, the hunger is growing" ... "I could sure go for some balls!"... "Gimmie yer balls kid!"...

"Munch, snap, slurp, gulp" ... "Them's good eatin' balls!" There's a picture Kefka had drawn one day when he heard that MM "uses sleep deprivation devices to conjure the words of the apocalypse. Isn't coffee a sleep deprivation device?"



PICK HIT

BY CHRIS NELLO

Let's face it, rags-to-riches stories are the reason many of us even bother getting out of bed in the morning. The dream of hitting the lottery, winning in Vegas or even just landing that dream job are what make the world go round. Ever since we all heard the story of Cinderella (no, not the '80s band, *nimrod*) when we were kids, we've all secretly dreamed of finding our own equivalent of the glass slipper and turning into a prince or princess (depending on your taste in such matters) for at least one time in our lives.

Apparently a band known as Creed has indeed found their own version of that proverbial glass slipper. Their rags-to-riches tale is one of

those stories that only seems to happen on the rock and roll scene. You see, just a year ago this Tallahassee-based quintet recorded their debut album, **My Own Prison**, on their own for the grand total of \$6,000. There are many bands inhabiting the rock world who wouldn't spend that little on a new pair of snake-skin boots—let alone their next album. But not only did vocalist Scott Stapp, guitarist Mark Tremonti, bassist Brian Marshall and drummer Scott Phillips manage to complete their disc for such a paltry sum, they also managed to sell out the entire 5,000 copy print run in the Florida area alone! Not bad for a band whose initial goal was just to attract a little local attention.

"Things really worked out right from the start," Stapp said. "A couple of rock stations in Tallahassee picked up on the album right away, then a station in Tampa did as well. They played the heck out of the title tracks, and not only did that help us sell the album and make us a better-known concert attraction, it brought in some major label people as well. When I think about it, things couldn't have worked out better if we had planned 'em ourselves."

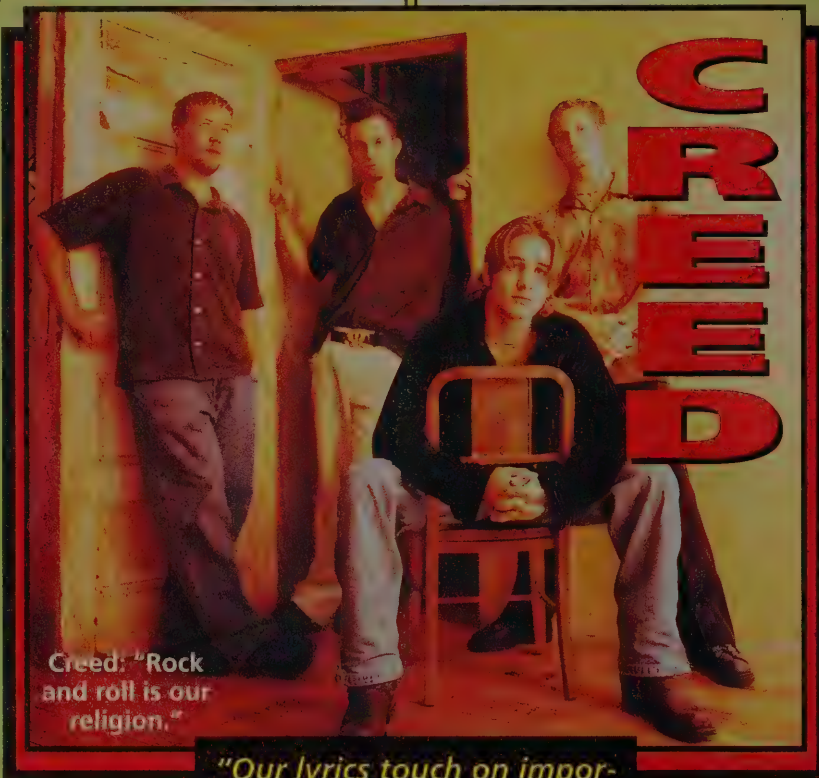
Only three months after **My Own Prison** hit the streets, the band signed a major label deal and agreed to re-record their first effort—for a *slightly* bigger budget. Yet despite all the big-time attention and relative affluence that now

surrounded them, the members of Creed were determined to hold on to the rough, rugged, highly emotive sound that had first won them acclaim. That task proved to be easier than the group may have first imagined, for working with producer John Kurzweg the group was able to draw even more emotion and passion out of their rock-steady anthems. On such tracks as their lead single, *In America*, Creed has presented a thought-provoking, yet eminently satisfying collection of tunes that stare deep into the heart of the American psyche.

"Our lyrics touch on important themes— but they're kind of universal at the same time," Stapp said. "We want to reach people on a basic, emotional level. We like to present positive themes without sounding silly or contrived. When you triumph over adversity in your life, or when you stand up for what you really believe, that's something to sing about. I like to think these songs have a lot of depth and power because rock and roll is my religion. If it weren't for music, I might have ended up as some crazed street corner preacher."

Formed back in 1995 by Stapp and Tremonti—who first met in high school—Creed quickly won over the North Florida club circuit that in recent years has produced such national hits as *Seven Mary Three*, *Matchbox 20* and *Sister Hazel*. But Creed quickly proved that they weren't trying to ride on any other band's coattails, and by the time they had scrounged up that initial \$6,000 studio fee they all sensed that big things loomed on their immediate horizon.

"We wanted to be on the radio and we wanted people to hear our music," Stapp said. "We never believed in elitism because at certain times in the past we were usually the victims of it. We've always been the outsiders, and that's given us a good perspective on how the music industry works. We don't have that indier-than-thou attitude. We play what we like, no matter how it comes out."



Creed: "Rock and roll is our religion."

"Our lyrics touch on important themes— but they're universal as well."

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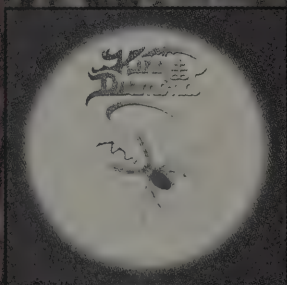
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To put it mildly, Shelter vocalist Ray Cappello isn't your conventional rock and roll performer. At the still-teenage age of 22—a time when many rockers are still just trying to get their guitar licks right and their attitude screwed on tight—this guy had already “completed” a successful rock and roll career and was traveling throughout India in search of the Meaning Of Life. Prior to undertaking that sojourn, Cappello had already

“The so-called success of the world failed to satisfy me.”

their fresh-found wisdom and understanding to work. They began creating a series of hard-hitting, powerful discs that quickly won them back the hardcore audience that had long wondered what had happened to their musical heroes. Shelter's intense, fast-paced and thought provoking live show won critical raves throughout the world—as did Cappello's post-show stance of meeting with audience members to discuss philosophy and literature, as well as rock and roll.

The band's hectic recording and touring schedule has now culminated with the release of the group's fifth disc, **Beyond Planet Earth**, their most ambitious and challenging collection yet. Filled with raw rockers like *Hates To*

Love, as well as a variety of tunes that display both the band's fondness for pop-tinged melodies and their familiarity with hardcore emotions, the members of Shelter now seem well on their way to reestablishing their stellar credentials within the rock world. Yet, despite it all, Cappello

SHELTER

played a major role in the formation of the historic mid-'80s New York hardcore scene with his band Youth Of Today—which, by the way, also featured future Shelter guitarist Porcell.

Youth Of Today's infectious blend of raw power and lyrical optimism helped issue in a “new wave” of hard rock stylings for the ever-unpredictable Gotham music scene. Along with such bands as Sick Of It All, Quicksand and Gorilla Biscuits, Youth Of Today soon began making their mark on the rock world through their dynamic stage presentations and powerful album product. Ironically, all of those bands ended up being signed to Revelation

Records, a label owned by none other than a certain Mr. Ray Cappello. Despite all of his incredible musical and financial success, however, Cappello felt strangely unfulfilled by his life's work. So still in his early 20s, with a lifetime's worth of experiences already in his hip pocket, he turned his back on the materialism of the rock and roll world and undertook a two-year odyssey to Delhi in order to study eastern philosophy.

“I felt like I was a false hero,” Cappello said. “The so-called success of the world failed to satisfy me and I was at the point of wanting to give up music. I started to think about my life, what I had done up to that point, and where I wanted to go



Shelter: “We strive to create a oneness with our fans during a show.”

insists that he will never again lose sight of what is *truly* important in life, which in Shelter's case is a unique oneness they share with their fans.

EAST MEETS WEST

BY RON WILLIAMS

from there. Certain questions kept running through my mind, things like; what's really important? Who am I really and what's the real goal in life? I knew I had to seek out the answers to those questions as best I could.”

Two years later, Cappello and Porcell were again to meet when the guitarist began his own quest for spiritual fulfillment. The pair began discussing their future plans, and much to their mutual surprise, the subject of music frequently filled their conversations. Upon their return to the “mean streets” of the Big Apple, it didn't take long for the duo to form their new band, Shelter, and put

“The band shouldn't be divorced from the fans,” he said. “We strive to create a oneness during the show that lasts long after the last song has ended. I've learned that music can serve a vital and very positive role in shaping people's thinking and their perspectives on the world around them. Some people hear our music and respond only to what they perceive as the most blatant elements of it. But we're proud of the varied aspects of what we do. If you want to get off on the energy we present, that's great. But if you want to delve into the lyrics and appreciate some of the deeper meanings, that's available as well.”

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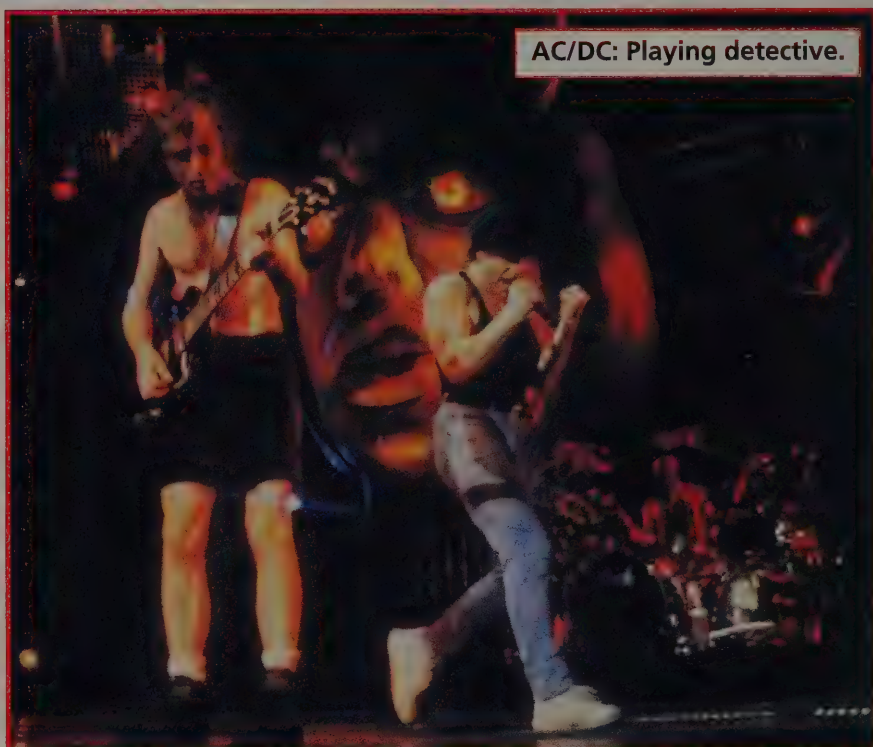


HARD ROCK HAPPENINGS

THUNDER REPORT: AC/DC's Angus Young reports that the band's recently released "best of" boxed set, **Bonfire**, tested the band's detective skills to-the-max. "Some of the recordings that made it onto the album haven't been heard in 15 years," the pint-sized guitar demon said. "We didn't even know where the master tape for a song like *Dirty Eyes* was hiding. We had to go through studios in Australia and Europe to find the things we were looking for. I think that whole procedure may have been more draining than recording an entirely new album."

JILL & MARILYN: The new female-fronted band Jack Off Jill have already have more than a few interesting rock and roll tales to tell. One of the most intriguing stories involved vocalist Jessicka and the one and only Marilyn Manson. Apparently, after a show both bands played in Florida a few years ago both Jessicka and MM ended up spending a night in jail. "They warned us before the show not to do certain things on stage, or we'd both end up in jail," Jessicka said. "Well, we did 'em, and we ended up being exactly where they said we would."

KISSTORY: Rumors continue to swirl concerning a new studio album by the "original" Kiss— Paul Stanley, Gene



AC/DC: Playing detective.

Simmons, Ace Frehley and Peter Criss. Following the decidedly luke-warm response afforded the band's last release, **Carnival Of Souls** (a three-year old recording featuring Simmons, Stanley, Eric Singer and Bruce Kulick) talk has

topping status of their latest effort, **Reload**. According to sources close to the band, there was an initial bit of apprehension among the group's members who openly wondered if fan response to their new effort would

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match that provided by their 1996 disc, **Load**. When *Reload* made a Top 10 chart debut late last year, much of that apprehension quickly abated. "Every time you release an album you've got to face a number of key questions," said drummer Lars Ulrich. "It's always something to make you nervous. But by now I think we're pretty confident about both ourselves and our fans."

ADDICTED TO JANE'S: The reunited Jane's Addiction—knockin' 'em dead on the road with their "relapse" world tour—insist that there's little chance that the band will continue on once the tour comes to an end. "Everyone has other responsibilities," said drummer Stephen Perkins. "Flea and Dave (Navarro) need to eventually get back to the Chili Peppers and Perry (Farrell) always has so many things on his agenda. Maybe there's a way we can keep this going, but who knows?"

OZZMANIA: Ozzy Osbourne admits that the response to his recent "best of" compilation **The Ozzman Cometh** has surprised him ... in both good and bad ways. While sales for the disc, and critical response, has been more-than-favorable, certain fans have expressed disappointment that he was unable to feature any "new" Black Sabbath recordings on the disc. "The classic Sabbath rehearsal tapes that are on the album are really treasures," Ozzy said. "I know the fans like them. If they were expecting new Sabbath songs, I'm sorry that's not what this album is about."

BLOOD TYPE: New York Goth rockers, Type O Negative, have certainly been busy in recent months. They toured the

Northeast with Coal Chamber and as Pete Steele and his blood-suckin' boys begin work on their next album, they hear their music being constantly used as part of various movie soundtracks. The most recent example of this phenome-



Kiss: New album in the works?

non is the appearance of the group's 1994 recording of Seals & Crofts' *Summer Breeze* which popped up in the spook flick *I Know What You Did Last Summer*. By the way, the track was recorded by master producer Rick Rubin.

CHANGED MEGAMAN: Megadeth's Dave Mustaine has certainly turned into a more mellow fellow in recent days (at least off-stage). The oft-controversial vocalist/ guitarist has actually made a sincere effort to get along with members of the rock a roll media (generally a fairly surly lot themselves) and his efforts have been richly rewarded. "I kind of realized that the people who wrote about us weren't necessarily the enemy," Mustaine said. "Maybe some of them are, but for the most part they've been very fair to me, and to this band."

CHAIR MEN: Silverchair have returned to their native Australia after completing their eight-month long world tour in support of their second disc, **Freak Show**. The still teen-aged rockers plan on taking a short break to recharge their batteries and then return to the road, touring throughout the South Pacific and Asia. After that, vocalist Daniel Johns reports, the group will begin working on their third album—a disc the band knows will play a vital role in establishing their long-term impact on the rock world. "We've got to make a great album," Johns said. "And we will!"

BLIMP ALERT: Former Led Zeppelin bassist John Paul Jones says that the appearance of the group's recent BBC Sessions two-disc set has reignited his love for the band's classic sound. "I don't live with Led Zeppelin's music on a daily basis," he said. "But hearing this music has made me understand the magic all over again. It's hard for me to believe that some of these recordings are almost 30 years old—they still sound fantastic!"

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Clearly, Trent Reznor is one very misunderstood soul. To some on the rock and roll periphery—those that only know Reznor through his thought-provoking albums like **The Downward Spiral** or his often unsettling MTV videos for songs like *Closer*—he understandably remains a figure of considerable mystery and intrigue. To many of his long-time supporters, Nine Inch Nails' charismatic leader stands as a man terminally shrouded in a cloak of despair and darkness. From those that know him intimately, however, a far different character profile emerges. For the few, fortunate souls who live under the direct influence of his all-knowing, all-seeing artistic umbrella, Reznor is apparently far from the self-possessed, intensely brooding figure his music often makes him out to be.

Yes, as one might expect this is one bonafide rock and roll chameleon. In fact, it seems that when he's separated from the restrictive confines of the recording studio or kept away from the oppressive yolk of touring pressure, Mr. Trent Reznor can apparently be a rather accessible, down-to-earth and even surprisingly humorous fellow. Don't believe us? Well then, ask his leading "pupil" in rock and roll perversity, Marilyn Manson, for whom Reznor serves the multi-faceted role of spiritual advisor, album producer and record label honcho. Or bring up Trent's name to good friend David Bowie, for whom Reznor recently remixed the single, *I'm Afraid Of Americans*. They all seem to agree; not only is Reznor one of the most gifted rock and roll performers around, he's also a creative visionary...and on top of everything else, a heck of a nice guy as well.

"I've grown to know Trent quite well over the last few years," Bowie stated. "We had the wonderful opportunity to tour together, and that was an experience I'll never forget. I think we may have started out as a mutual admiration society; Trent may have been influenced by some of my work, and I certainly appreciate his.

But we quickly moved beyond that and became friends. I'm proud to think of him in those terms."

Perhaps it's only fitting that Reznor seems to derive great satisfaction from the radically divergent reactions his larger-than-life aura elicits. After all, here's a multi-faceted artist who appears to thrive in a world filled with tension, controversy and even occasional acrimony. Such emotions serve to supply his music with a healthy dose of its cutting-edge charm and provide his lyrics with their ability to dissect and then disseminate unique insights into the human condition. But apparently underneath it all lurks the heart of a true performer—someone who innately understands the impact his decidedly off-center musical stance will have on those around him...and who revels in that reaction. Today, with Reznor's latest masterwork, **Dissonance**, adding new luster—as well as new mysteries—to NIN's ever-growing mystique, Reznor seems to be more satisfied than

"When you become content you run

the risk of becoming complacent."

BATTLING THEIR DEMONS

BY FRANK LEADER

ever with his ever-changing role within the rock framework.

"When you become content, you run the risk of becoming complacent," Reznor stated. "I don't know if I ever really want to become too content with the music I make. I want it to keep changing, and keep challenging those who make it as well as those who hear it."

Certainly few efforts in recent memory can rival **Dissonance** when it comes to challenging the listener on virtually every level, as well as in virtually every conceivable aspect of its presentation. There are many long-time NIN supporters who have already expressed outright shock (though very little dismay) over the myriad musical twists and turns presented throughout Reznor's radical new two-disc set. Certainly Nine Inch Nails' latest release already ranks among the most ambitious and adventurous creations in the entire history of the rock and

roll form. And while Reznor may scoff at such a notion, viewing it as somewhat presumptuous and misleading, the undeniable fact is that thanks to Reznor's creative brilliance, NIN now stands head and shoulders above their rock and roll contemporaries in virtually every aspect of the Modern Music experience.

Rather than contenting themselves with merely *playing* music, Nine Inch Nails seem intent on *becoming* their music, utilizing a dizzying array of state-of-the-art electronics to create a sound explosion totally different from anything else currently inhabiting the rock and roll landscape.

While it is true that much of the material contained on **Dissonance** is also radically divergent from anything presented on **The Downward Spiral**, at the same time there is clear evidence of the evolutionary process that Reznor's music has recently undergone in order to get it from "here" to "there." In both style and function, the disc is indeed "radical", a sharp departure from the expected and the norm. But, then again, would Trent Reznor have it any other way?

"One of Trent's greatest attributes is that not only does he have an intense desire to keeping pushing the boundaries of music, he's got the talent to pull it off," said a well-placed source. "A lot of performers would like to be on the cutting edge, but too often either their talent or their focus lets them down. I've never seen anyone work harder than Trent in the studio. You almost have to drag him out of there. I don't know how long he's stayed in there non-stop, but I'd bet it's been at least three days. That takes incredible will-power...and even more *won't* power. It's so hard to write, record and produce virtually single-handed. Yet Trent manages to pull it all off with relative ease."

For all his greatness, and all his industry-wide respect, however, the life of Trent Reznor is not without its occasional problems. After all, would *you* want your former girlfriend, Courtney Love, sarcastically referring to you as the "three inch nail" in a variety of media interviews? And would you enjoy the experience of being sued (as he recently was in a California court) by someone who insist that Reznor lifted no less than *six* of his songs for inclusion on **The Downward Spiral**? But Reznor seems to not only have survived these ordeals, but actually benefitted from them—at least in a creative sense. According to those on-the-scene, he has managed to internalize these potentially embarrassing moments and allow them to serve as additional fuel for his creative passions. Quite simply, Trent Reznor has once again proven himself to be a truly remarkable human being.

"It's hard to ruffle his feathers," our source said. "Trent isn't one to really let you in on how he's feeling. He keeps a lot of that on the inside. But he brings it out through his music, and it gives that music the little extra edge that will always make him so special."



TRENT REZNOR
HIT PARADER

Van Halen

GETTING IN GEAR

BY P.J. MERKLE

It's become put-up or shut-up time for Van Halen. Nearly two years after their surprise parting with Sammy Hagar, and more than a year following their near-disastrous (albeit brief) "reunion" with original vocalist David Lee Roth, this legendary unit senses that they've quite suddenly reached a crucial juncture in their career—a point where even their most loyal followers are beginning to question the group's on-going viability.

Still sequestered deep in the bowels of Eddie Van Halen's legendary "5150" home studio, the realigned quartet—which now features guitarist Eddie, his drum-bashing brother Alex, bassist Michael Anthony and new vocalist Gary Cherone—continues to battle against both time and their own ungainly legacy to establish their role in the late '90s rock

world. At a time when Van Halen's silicon-slick, carefully-crafted brand of hard rock seems about as au courant as Nehru jackets and lava lamps, the band continues to battle on, seemingly oblivious to the changing tides of the rock world. In the case of this ground-breaking unit, however, their motivation isn't necessarily to prove their worth to anyone or to add another glorious chapter to their unmatched, platinum-smeared history book. Rather, their drive has been ignited by a far more simplistic and basic force—the still-burning desire to create the ultimate rock and roll album.

"Every time you go in the studio I think you want to make the perfect album," Eddie Van Halen said. "That's one of the things that really pushes you on every day. You reach a point where you realize that you're never going to accomplish

that, but the desire to keep trying is what makes a great record. The way the band is right now, with a new singer, we're really enjoying ourselves and pushing a lot of new buttons. The big benefit of bringing in some fresh blood is that it opens up entirely new avenues of musical exploration for you. That can be a real trip."

Indeed it would seem that the infusion of new blood caused by Cherone's arrival has motivated the VH gang to reach for some previously uncharted musical horizons. Throwing much of their tried-and-true pop/metal songbook out the proverbial window, this time around the group has worked diligently to remove any lingering shackles of predictability from their sound. Blending spot/start jazzting interludes within the context of

Alex Van Halen:
The drum machine.

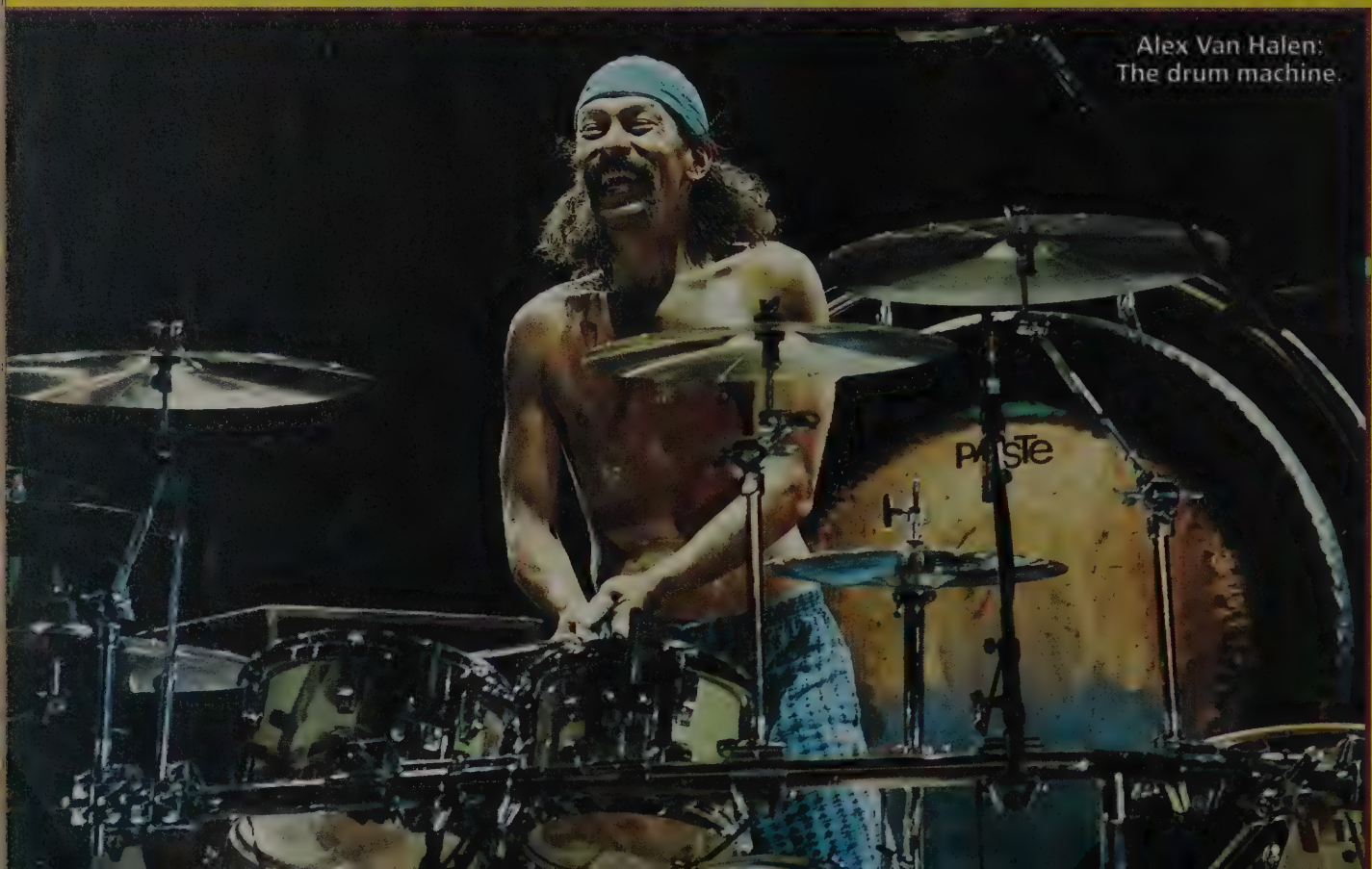


PHOTO: KEN SETTLE

their classically rugged rock attack, on their still-untitled new disc Van Halen has dared to venture into exciting new territory...with admittedly mixed results. According to well-placed sources, a number of the band's initial attempts were frowned upon by forces at their record label, mostly for being "too different." Understandably, the label would like to see Van Halen maintain much of their traditional sound—a sound that has resulted in no less than ten consecutive platinum albums, and which has lined the label's pockets to the tune of an estimated \$100 million over the last 20 years.

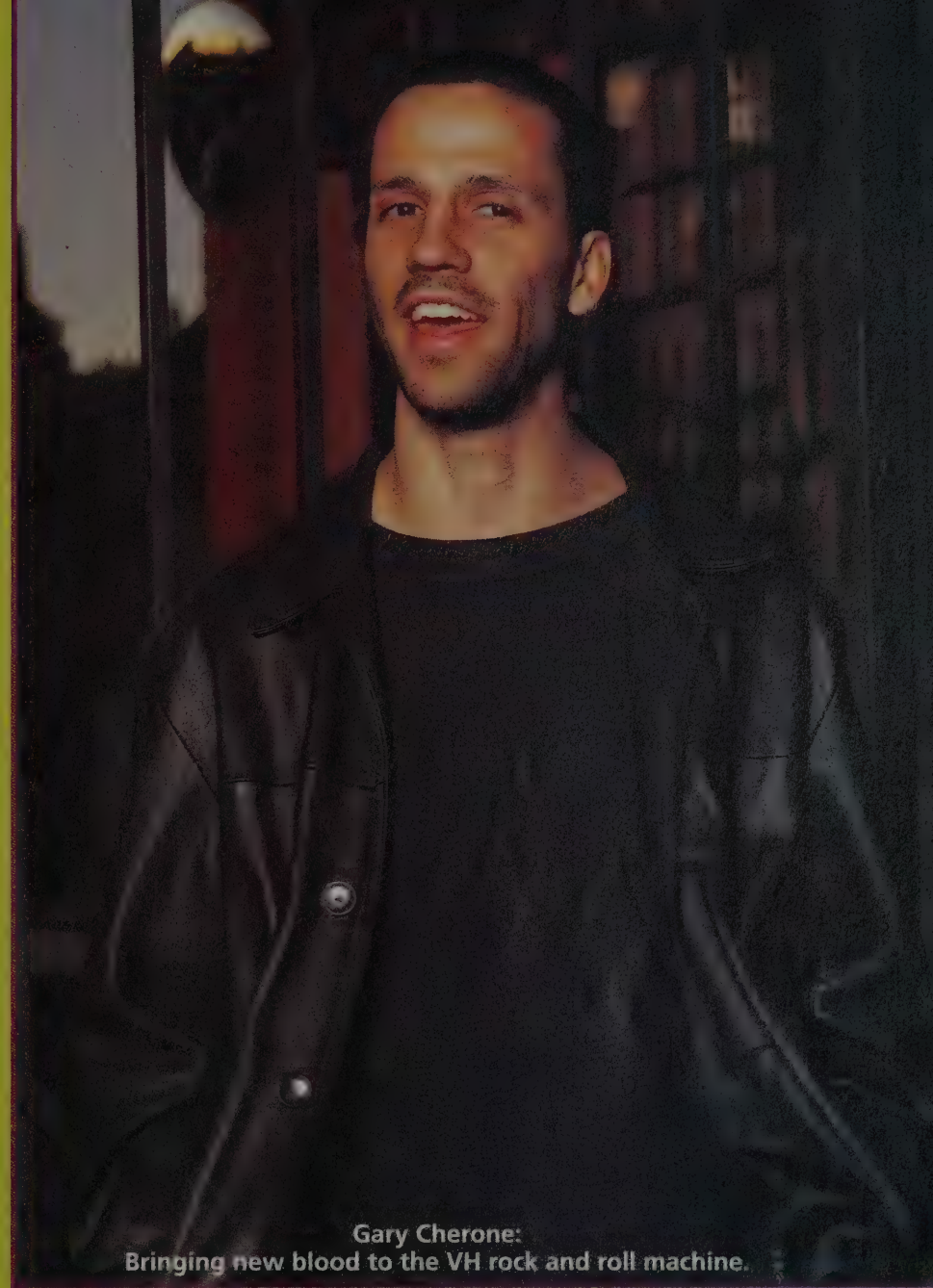
While the band and their associates steadfastly deny that any negative emotions currently exist between the band and the label regarding the group's new music, others state that the label folks have adopted a cautious "wait and see" attitude in regard to the band's new

"Every time you go in the studio you want to make the perfect album."

direction. Certainly the overly predictable style that dominated the group's last few discs with Hagar (each of which proved to be a massive commercial success, by the way) called out for a major renovation even *before* Hagar was unceremoniously given his walking papers in 1996. Now the ever-inventive Eddie Van Halen seems more intent than he's been in years to give the VH rock machine a major artistic face lift. Whether this change is accepted by the group's legion of supporters, or is summarily rejected, is fast emerging as one of the year's most intriguing stories.

"When we split with Roth, a lot of people wondered if we could go on," Eddie said. "And those who knew we could go on wondered if we could succeed at the same level. Well, we not only succeeded, but we sold more albums, and more concert tickets than ever before. But we live in a world where people have very convenient memories, they forget what they said a year, or even a week ago. Now some of those same people are asking those same questions all over again. And I think we have the same answer for them."

There are those who will look back at Cherone's mixed-bag career as the frontman for Extreme—a band that briefly enjoyed massive acclaim in the mid-'80s thanks to the songs *Hole Hearted* and *More Than Words*—and openly wonder about exactly what this multi-voiced frontman brings to the Van Halen rock



Gary Cherone:
Bringing new blood to the VH rock and roll machine.

and roll circus. A dynamic stage performer, and a gifted songwriter, Cherone has often been criticized for being "head strong" and "egomaniacal" by those who have worked with him. While such terms can easily be used to describe just about every other successful rock performer in the known universe, it should be interesting to see how—and if—Cherone sublimates his ego to fit into the already well-oiled VH machinery. If he can, then perhaps the group will sail to new and even greater commercial heights. If he can't... well, we'll just have to talk about that if and when it happens. Those in-the-know, however, insist that so far everything has worked amazingly well in terms of the VH/Cherone working relationship, to the point where the often demanding Eddie Van Halen appears as relaxed and happy in the studio as anyone can ever remember.

"Ed's having fun," a studio source revealed. "He likes challenges. In fact, I think he lives for challenges, especially in a musical sense. Maybe he felt that Van Halen had done everything they could with the lineup they had. I don't know how enthusiastic he was about going back into the studio with Sammy. That's how that whole mess with Dave began—it was never supposed to be anything permanent, just a new challenge. They had already been in contact with Gary before Dave came back on the scene! But once they started working with Gary, I think they all began to realize what they had been missing—someone to push them to new heights, someone who was hungry to be where Van Halen had already been for so many years. That's exactly what Gary brings into the band, and it's Van Halen, and the band's fans who are all gonna benefit because of it."

PHOTO: ANNAMARIA DISANTO

You may not always know it by looking at him, but Gavin Rossdale is enjoying the heck out of every twist and turn that life presents him. At times Bush's charismatic frontman may appear somewhat sullen—if not downright morose—over his current status as the poster boy for British alternative hard rock. And at certain moments he may come across as less-than-thrilled with his ranking as the reigning king of gossip page fodder, where his every supposed affair and big-name conquest is considered prime Page Six fare.

When all is said and done, however, Mr. Rossdale wouldn't change positions (pardon the phrase) with anyone! After all, he's the prime component in one of the most successful rock acts of the '90s, he's engaged to

Suitcase and compared it unfavorably to the figures enjoyed by its predecessor, the group's debut disc, **Sixteen Stone**. While Bush's sophomore effort moved a healthy two million copies, those sales totals did pale when contrasted to the six million units sold by their initial effort. Some pundits speculated that releasing a new disc such as **Deconstructed**, which features alternative takes, remixed hits and no more than a smattering of new songs, would prove to be a highly deconstructive move for Bush's long-term career. As is so often the case, those "experts" quickly proved to be incorrect.

"All an artist can do is follow his instinct," Rossdale said. "That's what has carried us so far, and I hope that is what will carry us in

tion shifts towards the subject of his "impending" matrimony.

"The life I lead, and the life that Gwen leads, is very demanding on our time," he said. "We cherish the time we have together, but there simply isn't enough of it. I don't think either of us is willing to sacrifice the careers that we've worked so hard to attain in order to make our personal lives more accessible. Perhaps in time the situation will be right."

In the mean time, while the gossip world waits for new information concerning the love life of these two high-profile rock stars, and as Bush's fans slowly digest the full contents of the multi-media offerings contained with **Deconstructive Remix**, Rossdale is

"You can't control your destiny in rock and roll."

BUSH

the ever-perky and always-charming Gwen Stefani, and he's got a new hit album on his hands—Bush's controversial **Deconstructed** collection. Less than three months after its release, the disc is already well past platinum sales status, with the video for *Mouth* emerging as one of the band's best-received efforts ever. It would certainly appear that what at first seemed to be "down time" for Rossdale and Bush-mates Robin Goodridge, Nigel Pulsford and Dave Parsons—the period following their year-long road trek supporting their second album, **Razorblade Suitcase**—is fast emerging as yet another busy chapter in Bush's ever-expanding rock and roll success story.

"You just try to roll with whatever comes along," Rossdale said philosophically. "We've learned that you can't control your destiny in the rock and roll business, so you simply try to make the most of every opportunity that comes along. We didn't really know how people would react to this album. It was a little different from anything we had tried before, so we were as interested as anyone to see how the fans responded. Obviously we're quite pleased by what has transpired."

Certainly the success of **Deconstructed** has issued a strong signal to a somewhat questioning rock world that Bush's prime-time exposure is not beginning to wane. As recently as last fall, there were those who viewed the sales pattern of **Razorblade**

DECONSTRUCTIVE CRITICISM

BY WINSTON CUMMINGS

the future. If we were to listen to the advice of every well-intentioned person around us, we'd probably be stopped by a major case of inertia. There would simply be too much to consider—and not enough of it would have anything in the slightest to do with music. The new album is something that we felt could be entertaining to put together and fun for our fans to listen to. I think it's served that purpose."

Bush's **Deconstructed** disc has indeed served the purpose of delighting the band's loyal legion of fans. But as the music made by Rossdale & Co. continues to ride high in the charts, it seems as if fan attention has once again shifted from Bush's musical output to Gavin's private life. As it first did last summer, speculation has again begun to mount concerning when—and if—Rossdale will get around to popping The Big Question to his lady love, Gwen. With both Bush and Stefani's band, No Doubt, currently in the midst of short-lived sabbaticals from the day-to-day rigors of the rock world, some have suggested that now would be the perfect time for these two lovebirds to tie the knot of marital bliss. While Rossdale does little to refute the notion that he remains tied-at-the-hip to Stefani, his eyes quickly roll sky-ward when polite conversa-

attempting to get other aspects of his life in order. He quietly admits that he feels that he's finally found a suitable place to live—this after subsisting for the past three years in the same tiny London flat that served as his home base prior to Bush's international success. Though he won't come right out and admit where the new residence will be (stalkers and paparazzi, you know) Gavin assures us that the new place probably won't live up to what may be our unrealistic concept of a "rock star" pad.

"I liked my little flat," he said. "I was quite comfortable there. I never wanted a huge

place where you could get lost going from one end to another. I'm not the type who feels comfortable with a staff of servants running around taking care of things. Anyway, I'm not home often enough to want to take on a major responsibility. All I want is a place where I can be comfortable—where I can relax."

With an estimated gross income of over \$10 million from Bush's three albums and numerous world tours, Rossdale certainly has the means to live as comfortably as he wants. But it isn't luxury, nor fame, nor fortune that continues to motivate this surprisingly soft-spoken London lad. His desire is to keep making the most challenging, thought-provoking and entertaining music he can, and if he has any say about the matter (and it's a pretty good bet that he does) Bush's next album will push the barriers the band has already created for themselves through their incredible initial success.

"We have much to live up to," Rossdale said. "By having success, you create new and greater expectations. I think that's healthy. It keeps your motivation at its highest level—though in this band motivation has always been the least of our concerns."



BUSH
HIT PARADER



**DEAN DELEO
HIT PARADER**

Dean and Robert DeLeo now admit that they felt a little sting in their creative souls when they first started hearing critical analysis of Talk Show's debut album late last year. While those reviews were far from negative, few presented the degree of praise the brothers had grown used to receiving during their stint within one of the '90s most successful units, the Stone Temple Pilots. Some of those critiques correctly pointed out the strong Beatles-like feel presented on many of the **Talk Show** tunes, indicating that the band had replaced a bit of STP's metallic bluster with a more subtle and expansive musical style. Others mentioned that the vocals of newcomer Dave Coutts were radically different in style and scope from the rough 'n' ready approach utilized so effectively by Pilot

some kind of an 'us' against 'him' thing where fans feel they have to take sides with Rob and I or with Scott. We still have the greatest respect for Scott, and we hope he has the same feelings towards us. We just want the fans to know that we couldn't wait around any longer, we had to start making music again. We still love the music that STP made as much as anyone. This isn't supposed to compete with STP or take its place. It's just the next step, a very necessary step, for us."

It seems rather pointless to once again rehash the highlights, or *lowlights* if you prefer, of the long-simmering Weiland/DeLeo feud. Anyone not familiar with most of the intricacies of that situation can pick up just about any recent copy of **Hit**

exhibited by **Talk Show**. If the disc continues on the platinum-covered path enjoyed by such STP discs as **Core** and **Purple**, then it would appear that STP is indeed forever doomed. If, however, the disc were to prove only a marginal success (which appears to be the case) forces at the band's record label—which still controls the rights to Weiland's recording services as a solo artist—may seek to have their "cash cow" get back together. In all likelihood, such a pairing would be troubled and perhaps even temporary, but then again, STP made some of their best music under extremely difficult circumstances.

"STP is far from a dead issue in the eyes of their record label," an inside source revealed.

TALK SHOW TAKIN' IT SLOW

BY PETE HARPER

"This isn't supposed to compete with STP or take its place."

frontman Scott Weiland. Still others focused in on the apparent similarities between Talk Show and STP, especially on such tunes as *Ring Twice* and *End Of The World*.

The general consensus of these reviewers, however, was that Talk Show was a rather tame imitation of STP—a band that seemed more intent in spreading light, easily digestible pop fare than issuing any truly challenging hard rock call-to-arms. Coutts understandably felt the brunt of this media attack, with his pleasant-yet-unspectacular vocal style making many long for Weiland's gruff, occasionally overstated manner. For the DeLeos, all this media bluster was somewhat expected...yet at the same time strangely not expected.

They knew right from the start that their new project was inevitably going to draw comparisons to STP—whether they wanted it or not. And they sensed that public response might initially be negative; after all, many still-loyal Pilot fans felt that they had been "burned" by the group's unpredictable actions over the last few years. Yet in their hearts both Rob and Dean believed that with time, and familiarity, Talk Show would begin to enjoy the same degree of respect and love that had piloted STP to the very apex of the rock world.

"We know it's hard for fans of STP to just switch their allegiances to Talk Show," Dean DeLeo said. "But we do hope they give us a fair chance. What we don't want to have happen—if we can help it—is to create

Parader and quickly learn all the pertinent details. Let it simply be said that Weiland's series of drug rehabs and continually unpredictable behavior proved to be enough to drive a major wedge between STP's two major creative factions. The band never actually broke apart...rather, by mid-1997 they just seemed to fade away, with the DeLeos and STP drummer Eric Kretz joining forces with Coutts in Talk Show and Weiland changing managers and beginning a solo career. Apparently neither party has looked back since.

"If you think we wanted STP to end, you're wrong," Rob DeLeo said. "We loved that band, and we still do. We wanted to work with Scott, and we tried everything in our power to get him to come back to work. If he had been more receptive, we'd probably be talking about the fourth STP album right now rather than the first Talk Show album. But that's not the way it is. Scott's off doing his thing, and we're here very happily discussing our new band. Everyone wants to know if and when STP will get back together. Well, in all honesty, that matter was never entirely in our hands."

Whether this rift will continue to linger into the foreseeable future, or prove to be little more than a temporary aberration is a major topic of debate in many rock circles these days. Of course, a number of outside circumstances may well dictate whether STP has a valid rock and roll future, or whether that band's Golden Age has already come and gone. Paramount among those circumstances will be the commercial strength

"The label was happy to have the Talk Show album, but I believe in their hearts they sensed it would never live up to the promise of STP. One band was virtually starting from scratch—and without their most charismatic and recognizable member. The other had already proven to be one of the decade's most important and influential groups. If you were sitting in one of those big record company offices, what band would you rather have on your roster? I think there will be pressure for STP to reform at some point in 1998—but it has to be done with the utmost care and grace, and that's not something most record labels specialize in."

It seems that there indeed is hope that STP may reform at some point in the near future—even if that reformation is short lived. The group is currently scheduled to perform a live set at Atlantic Records' 50th Anniversary Concert in March, and it is hoped by some that this "forced" get-together may spark the Pilots to again attempt to fly together. But no matter what may transpire from that meeting, it seems unlikely that the DeLeos will quickly cast their fledgling Talk Show project away. That band serves as both an important creative outlet and a needed safety net for the brothers should any proposed STP reformation go quickly awry.

"We're not trying to think about the future," Rob DeLeo said. "We have our hands full just focusing on today. Life is full of surprises, we've already discovered that. All I can say is that we'll do our best to be ready for any new surprises that may come our way."

"Rock and roll is timeless—and so is Saxon."

All anyone really needs to know about Saxon is that a number of years ago, when famous movie producer Rob Reiner needed to study a band in order to research the original script for his notorious heavy metal spoof **This Is Spinal Tap**, Saxon was the band he selected. In a number of ways this riff-happy British

and while perhaps this particular style isn't as popular as it once was in America or even in England, in many parts of the world it's bigger than ever. And with good reason! This is fun, exciting music. To me that's still the essence of rock and roll."

On their latest excursion into the

but when it comes to knowing how to write dynamic, heart-felt metal anthems, then these veteran British bashers wrote the book! Quite simply, with Saxon what you hear is what you get! Though some younger rock fans—especially those weaned on the more emotive hard rock of the '90s—may wonder what all the excitement is all about, even a cursory listen to such tracks as *Terminal Velocity* and *Ministry Of Fools* once again asserts Saxon's claim that heavy metal will live forever...at least if they have anything to say

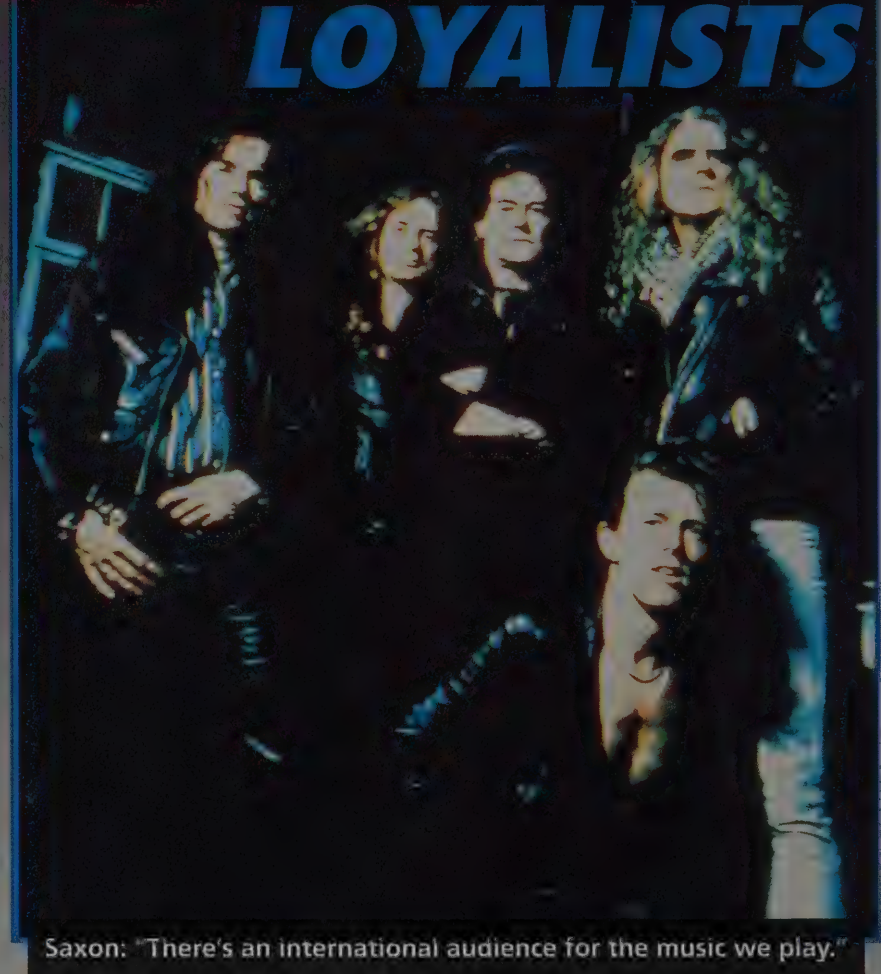
SAXON

BY ROB ANDREWS

contingent has been the real-life parallel of that fictional metallic troupe. No, they may never have had any spontaneously combustible drummers (at least not to our knowledge); nor have they ever danced around 12-inch-high Stonehenge-like blocks or turned their amps to "11." But throughout their 15 year career, this quintessential British hard rock unit has occasionally taken the metal form to almost comic book extremes—whether they ever intended to or not.

When many singers in the mid-'80s wore leather jackets with three-inch fringes—vocalist Biff Byford needed *his* jacket to sport six-inchers. When other metal bands were content to write songs featuring four or five basic chord structures, Saxon was more than satisfied to get by with just three! On stage, when some bands would perform in front of six-foot high stacks of amps, Saxon was only happy when they stood beneath 12 foot-tall amp towers. Yup, "extreme" was always cool in the Saxon lexicon. But before we dismiss these guys as mere metallic clowns, some long-haired remnants from a bygone era, let it be said that during their heyday Saxon created some of the greatest heavy metal albums of all time. Discs like **Denim & Leather** and **Wheels Of Steel** stand as ultimate displays of the metal craft. And while other '80s metal attractions have long since bit the bullet (or in some lingering cases *should have* bit the bullet), Saxon continue to happily rock on—a fact loudly displayed on their latest effort, **Unleash The Beast**.

"Rock and roll is timeless—and so is Saxon," said Byford. "I really don't care what name you care to put on it—heavy metal, hard rock, whatever—that's irrelevant. We've seen different trends come and different trends go, but rock and roll just keeps keepin' on. There's an international audience for the music we play,



Saxon: "There's an international audience for the music we play."

metal maelstrom, Saxon has stuck to their time-tested musical formula by offering bombastic riffs, quasi-dramatic intros and over-the-top vocal histrionics. As usual, it works like a charm. It's impossible to start your CD changer on any track featured on Saxon's latest and not instantly find your foot tapping, your heart pounding and your head banging. That in a nutshell is the essence of Saxon's on-going appeal. These guys may present little in terms of artistic pretense or esthetic posturing,

about the matter.

"We've been doing this for more than 15 years now," Byford said. "And as the old saying goes it's hard to teach an old dog any new tricks. But I don't believe we'd really want to learn any new musical styles. We're not gonna start rapping, or using computer sequencing. That's not what we're about. The fans know what to expect from us, and we believe it's our job to deliver music that lives up to those expectations—and then surpasses them."

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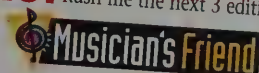


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The guys in 311 always sensed that they'd eventually run into a wall of opposition. They didn't know where, they didn't know when, and they certainly didn't know why. But they knew that sooner or later, the bigger they became as a commercial and artistic force on the contemporary music scene, their special brand of rap/rock/funk would begin to generate a degree of opposition from certain misinformed forces.

It finally happened soon after the release of this Omaha-based unit's latest effort, **Transistor**. Certain conservative action groups—perhaps the very same folks who tried to eradicate Marilyn Manson from the rock scene late last year—began to single out new candidates for their misguided diatribes about the “evils” of rock and roll. Most likely many of these poor souls had never previously even been aware of 311, and certainly most had never heard a note of their music. If they had, they most certainly would have realized that vocalist SA Martinez, vocalist/guitarist Nick Hexum, guitarist Tim Mahoney, bassist P-Nut and drummer Chad Sexton make some of the most positive, uplifting and entertaining music available on the rock market. But undaunted by such facts, these conservative forces jumped upon the notion that the chart-topping boys in 311 were the “worst” of all worlds—both a rap act and a hard rock act—enough to condemn them in some eyes, without need of trial or explanation.

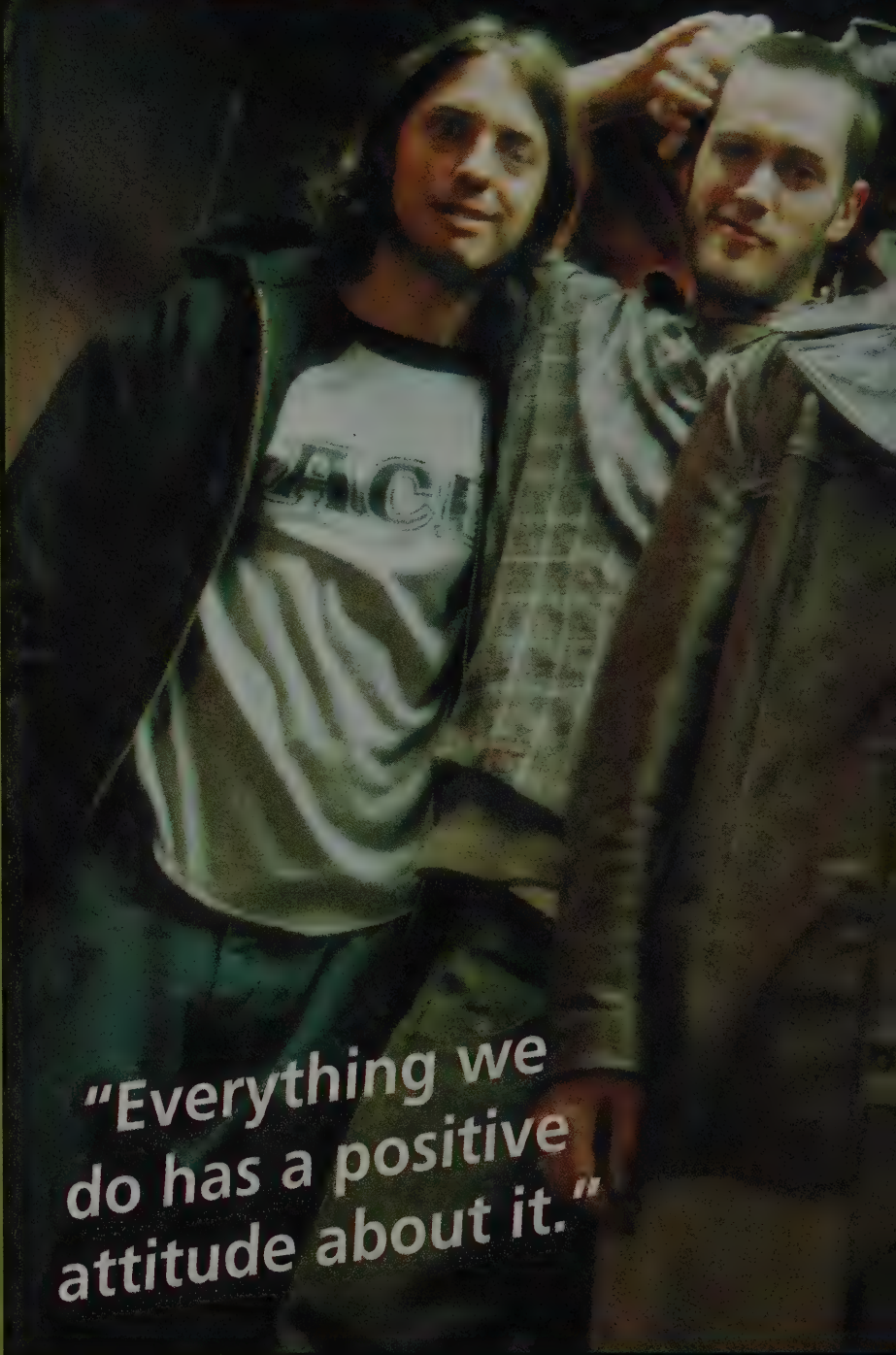
Rather than responding to any negative words they may have heard, the members of 311 decided to just continue on their avowed path-of-least-resistance. They may see a few more protestors lurking outside of their sold-out concert venues this year, and perhaps they will hear their names bandied about a-little-too-often in impolite conversation. But for these corn-fed Midwestern rockers all such scurrilous activity is little more than energy-wasting nonsense. Just like in their music, these guys would much rather focus on the abundant positives of life than spend even one fruitless second thinking about the negatives.

“Everything we do has a positive attitude about it,” Hexum said. “The whole concept behind **Transistor** is a very positive one. We worked really hard to make sure that the feelings we wanted to communicate came through loud and clear. The basic theme of the album is about how all humans are connected. We’ve always been very concerned about how we each respect one another, and this album is the next step in our attempt to make us all realize that we’re all in this life together.”

Wow, now *there's* a concept to enrage the Moral Majority—that all of humanity should live together in peace and harmony. But such sentiments are far from new for 311. As far back as the appearance of their debut disc, **Music**, in 1992, this hard

rocking quintet has made a living by walking the fine line between unadulterated rock energy and pure up-beat emotionalism. Few bands could pull off such an unusual amalgam without sounding preachy, sanctimonious or stale—but 311 has managed to do just that. On both

311 EYES ON



“Everything we do has a positive attitude about it.”

their 1993 disc, **Grassroots** and on their breakthrough 1995 outing, **311**, the band further refined their admittedly unusual approach, honing it to near cutting-edge perfection. And now, with the success of **Transistor**, these guys are well aware that they've emerged as one of the most visi-

ble, important and influential bands currently inhabiting the hard rock realm. According to Sexton, the fact that such an achievement may have also made them targets of a few overzealous conservative factions simply goes with the territory.

"We've never looked over our shoulder

at anyone or anything," Sexton said. "We've always believed that good things were going to happen to this band ever since we started. You've got to have confidence to come from a place like Omaha and believe that you're going to make it in the music world. We knew there would be some difficulties—and there still are—but we've been very lucky. We know that, and we appreciate that. But I can honestly say that we've always believed that there's nothing capable of standing between us and the goals we've set for ourselves."

With radio, television and the print media all firmly behind them, it's easy to understand 311's confident attitude. Response to **Transistor** has been uniformly positive from virtually all segments of the rock world, with the metal, pop and hip-hop communities all recognizing familiar elements housed within such songs as *Jupiter*, *No Control* and *Inner Light Spectrum*. As they've hit the road, touring throughout Europe and America in support of their latest disc, the members of 311 have been confronted by hordes of racially mixed, radically supportive fans all of whom have been drawn together by the band's rich blend of contrasting musical influences. Quite simply, there's something for everyone housed within the high-intensity grooves of 311, and that's just the way these guys want it to be.

"Rock and roll should never be exclusionary," Sexton said. "For years it seemed as if certain fans had this kind of music and other fans had that kind of music; city kids liked one thing and suburban kids liked something else. There's no reason that those fans can't enjoy a lot of the same music—as long as they're exposed to it. MTV has helped by playing a wider variety of artists in recent years. That's opened people's eyes and ears to the fact that it's never 'white music' or 'black music', rather it's 'good music' or 'bad music.'"

So whether they continue to rank high on the conservative action "hit list", or rise above it all to continue on their path to platinum-covered superstardom, it seems as if the members of 311 certainly have their heads screwed on straight. On a scene too often filled with angst-riddled, self-possessed and short-sighted artists only concerned with their own status in the music world, 311 have come along to prove that a band can have a social consciousness, and an upbeat attitude while still maintaining their rock and roll credibility. That alone should be enough of an accomplishment for any band.

"We're a fan-friendly group," Sexton said. "That's one thing we're very proud of. We like interacting with the fans after a show. We like it when they come up to us and tell us what's on their mind. That's what makes this job so much fun."

N THE PRIZE

BY ANDREA LEIGH EGGER



311:
"All humans are
connected—we're in
this life together."

PHOTO: EDDIE MALLUK

HIT PARADER 33

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34776 IRON MAIDEN X-Factor
14571 JIM HENDRIX Burning Guitar
33256 JIM MORRISON American Poet
32288 KISS History Collage
36259 KISS Live Second Coming
37878 KMFDM Xort
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13037 LED ZEPPELIN Individual Photos
34253 LIVE Black & White Group Shot
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36839 M. MANSON Face Reflections
33260 MARILYN MANSON Group Shot
22012 METALLICA Father Vic
37130 METALLICA '97 Group
37559 METALLICA Live Floor Touring Me
14791 METALLICA Sad But True
14576 METALLICA Stage Collage
36508 M. NICH NAILS Silver/Black Logo
17857 NIRVANA Group
22576 NIRVANA Kurt Cobain Memorial
37395 NO DOUBT Photo Collage
33363 NORF Liberal Animation/Cows
21333 OFFSPRING Group
37337 PAMELA ANDERSON Top Half Off
36539 PANTERA Great Southern Trendkill
11170 PINK FLOYD Darkside Of Moon
37375 PRODIGY Cartoon Of Group
36945 R. A. MACHINE Evil Empire
33351 R. A. MACHINE Machine Mast Head
36860 RANCID Group With U.S. Flag
36559 RUSTED Rotted When I Awoke
34764 SEPULTURA Bloody Rots
37268 SILVERCHAIR Group On Floor
18511 SLAYER Nuclear Skull
36948 S. PUMPKINS Melon Collie
37039 SUBLIME Mean Street
37557 TOOL Man Emerging From Water
33520 TYPE O NEGATIVE Group
34775 WHITE ZOMBIE Songs Of ...
34331 WHITE ZOMBIE War

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20432 A. IN CHAINS Roster
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35055 DEICIDE Metalhead
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27478 NIRVANA Smiley Face
22749 OBITUARY World Demise
22745 PANTERA Far Beyond Drive
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18487 RAMONES Mondo Bizarro
37501 RANCID Monawk Guy
35076 SEPULTURA Rots
18496 SEX PISTOLS Never Mind The Bullocks
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35150 LED ZEPPELIN Swan Song
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35161 OZZY OSBOURNE Logo
35164 PINK FLOYD Wall
35158 SANTANA Logo
35160 WHITE ZOMBIE Route 666

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35161 OZZY OSBOURNE Logo
35164 PINK FLOYD Wall
35158 SANTANA Logo
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31374 T. PILOTS 1990
31372 PANTERA 1991 VAN HALEN

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22382 KISS Group With Makeup
22381 LED ZEPPELIN Swan Song
31631 MARILYN MANSON Skull
31632 METALLICA Splash Logo
22383 NOFX Logo
22390 PANTERA Logo
21858 NIRVANA Cobain Tribute
21854 R. A. MACHINE Text Logo
21855 DANGIZ Logo/Skull
22384 JIM HENDRIX Face Shot
22382 KISS Group With Makeup
22381 LED ZEPPELIN Swan Song
31631 MARILYN MANSON Skull
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21854 R. A. MACHINE Text Logo

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12174 BLACK SABBATH All Area Access
12340 DANGIZ Access All Areas
17060 DOORS Commemorative
13756 J. ADDITION Throbbing In Shocking
14969 KISS Return Of Kiss '79
12220 KISS Destroyer
23388 KISS Dreamers Of Night/Salt
12180 LED ZEPPELIN U.S. 1977
32813 LIVE '95 Tour Crew
12919 SKYNYRD Tribute Tour
37776 MARILYN MANSON Local Crew
16805 MEGADETH Countdown Vip
12301 METALLICA Justice For All Tour
13662 METALLICA Ride The Lightning Tour
16853 NIRVANA Never Mind Tour Staff
19108 NIRVANA Ride In Peace In Utero
32812 OFFSPRING Crew Tour Staff '95
12233 O. OSBOURNE Bark At The Moon
19096 PEARL JAM Vs. Tour V.I.P. Pass
14077 PINK FLOYD Half Of Fame
12818 SLAYER '97
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33695 ALICE IN CHAINS Black/Logo
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32407 BUSH Black/Logo
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37154 DANGIZ Black/Logo
36895 DEICIDE Logo
36895 DEPTONES Name Logo
32401 DOORS Roster
37148 GARGAIE Purple & Gold Striped Logo
37055 HELMET Logo
32405 HELMET Logo
37144 JIM HENDRIX Black/Logo
36178 KISS Red & Black Striped Logo
36437 KORN Logo
32406 LED ZEPPELIN Green/Symbols
33692 LED ZEPPELIN Black/Logo
33694 MEGADETH Death Logo
33699 MARILYN MANSON Black/Logo
32413 METALLICA Black/Logo
36797 METALLICA Ninja Star Logo
33695 NALBOM Logo
36895 NO DOUBT Blue & Gray Striped Logo
33690 OBITUARY Black/Logo
37146 OZZY OSBOURNE Black/Ozzy Cross
32404 PANTERA Green/Logo
36546 RAMONES Black/Logo
36898 PINK FLOYD Black/Logo
36898 PINK FLOYD Black/Logo
37144 SLAYER Red & Black Striped Logo
37151 S. T. PILOTS Purple & Gold Logo
37306 WHITE ZOMBIE Logo

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12608 DANGIZ 10 Styles
36076 FILTER 2 Styles
19443 FUGAZI 2 Styles
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18437 HELMET 3 Styles
36078 JIM HENDRIX 20 Styles
12544 KISS Makeup 50 Styles
36078 KORN 4 Styles
12545 LED ZEPPELIN 30 Styles
36079 M. MANSON 10 Styles
12546 METALLICA 50 Styles
12592 MISFITS 10 Styles
3814 NIRVANA 10 Styles
12551 O. OSBOURNE 20 Styles
14919 PANTERA 5 Styles
14464 PEARL JAM 10 Styles
12555 VAN HALEN 20 Styles
12564 PINK FLOYD 10 Styles
12569 R. A. MACHINE 5 Styles
12599 RAMONES 10 Styles
12595 RANCID 5 Styles
13365 SEPULTURA 5 Styles
13783 SLAYER 15 Styles
13814 SLAYER 10 Styles
14920 SOUNDGARDEN 5 Styles
19428 TOOL 2 Styles
12555 VAN HALEN 20 Styles

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36590 311 Sign Logo
11291 AC/DC Logo
14559 ALICE IN CHAINS Logo
17307 BAD RELIGION Logo
18972 BEASTIE BOYS Logo
35559 DEAD KENNEDYS UK Logo
11467 DANGIZ Logo
15106 DEICIDE Logo
36949 DESCENDENTS Logo W/Face
34387 FILTER Logo
17855 FLAIZER Logo
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34373 KMFDM Logo
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20999 MISFITS Skull
16553 NIRVANA Happy Face
20904 NIRVANA Cobain 67-94
14557 NIRVANA Never Mind Logo
21789 NOFX Logo
36890 NO DOUBT Logo
21318 OFFSPRING Logo
35558 OFFSPRING IVY Logo
14565 PANTERA Logo
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11331 PINK FLOYD Logo
35557 RAMONES Logo
21785 RANCID Logo
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17912 S. PUMPKINS Logo
36595 SOCIAL DISTORTION Logo
13770 SOUNDGARDEN Logo
17490 S. TEMPLE PILOTS Logo
36579 SUBLIME Logo
17910 TOOL Logo
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34804 WHITE ZOMBIE Monster

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17287 A. IN CHAINS '92 History Photo
14655 DOORS Rolling Stone Interview
12728 KISS 1974 First Bio Photo
12735 KISS Dynasty
35856 KISS Kiss Unplugged
13075 LED ZEPPELIN '69 Bio Photo
22495 LIVE Throbbing Country
35874 M. MANSON Smells Like Children
35288 MEGADETH Youthnasia
19199 MEGADETH '93 Live Shirt Binge
35874 NIRVANA Historical Bio
35874 OASIS Morning Glory
35877 OFFSPRING Smash
12787 OZZY OSBOURNE Blizzard Of Ozz
35893 OZZY OSBOURNE Ozobest
35893 PANTERA Cowboys From Hell
19167 PEARL JAM '93 Vs. Wilentary

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22381 LED ZEPPELIN Swan Song
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31631 MARILYN MANSON Skull
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Billie Joe Armstrong sat quietly in the corner of Green Day's post concert dressing room his shirt torn open, his bright blue hair an unruly mess, his face drenched with sweat. As he stared unblinkingly at the floor, one could almost sense that some of the vitality and energy that had marked his on-stage performance only minutes before had been little more than a thinly veiled act. It was as if after touring the world virtually non-stop for the better part of two years, much of the fun of playing Green Day's brand of high-energy punk rock had escaped from Billie Joe's heart. The year was 1995, some six months after the band's second major label disc, **Insomniac**, had failed to live up to the incredible commercial success of its predecessor, **Dookie**, and from the appearance of things, all was not well in the rough and tumble world of Green Day.

the up-and-down nature of the group's recent career. "We pushed it really hard for a couple of years, and I just wanted to take some time off and enjoy time with my wife and baby. Making money, making music and seeing the world just didn't seem that important to me. But after a while you realize that the music you make is a big part of your life—what's the point in giving up anything you love?"

Love it or not, there seems to be little doubt that the world has changed radically for Green Day. In the five years that have now passed since these Northern California proto-punks first blossomed on the rock scene with the release of their major label debut, **Dookie**, the music industry has undergone a face lift of major proportions. In the process, many of the punk practitioners who emerged in the wake of Green Day's

news...and knowing the devil-may-care attitude expressed by these self-professed "punks", most likely they wouldn't give a rat's ass even if they did!

"Punk is a lifestyle and an attitude as much as it is a musical style," Dirnt said. "We've lived the life for a long time—a lot longer than most people think. Just because everyone became aware of us with **Dookie** doesn't mean that's when it started. We had two albums out before that, and we'd been playing our music in clubs for years. That's why we find it kind of funny when people say that 'punk is dead.' It was supposed to be dead when we started playing it in the late '80s. Now it's the late '90s, and it's probably time to bring it back to the forefront again."

Whether or not **Nimrod** serves the noble purpose of bringing Green Day—and in the process, the entire punk form—back to the forefront of public opinion, it seems that the album's appearance does reinforce the on-going role that this band will play as somewhat unwitting

GREEN DAY

ALL GROWN UP

BY JACK TENNISON

Just a single look at Billie Joe's ashen face and his slumping posture was enough to give any of Green Day's fans good cause for concern. Reports soon began emanating from all corners of the rock world that Green Day for all intents and purposes was finished, yet another victim of the insatiable rock and roll life. Stories filled the rock wires indicating that the inherent pressures of success, and the accompanying annoyances of stardom had pushed this tempestuous threesome (which also includes drummer Tre Cool and bassist Mike Dirnt) over the proverbial edge. For the next year it seemed as if Green Day had indeed given up the rock and roll ghost—neither hide nor hair was seen or heard of this once headline-grabbing unit.

It appeared to everyone even remotely familiar with the situation that Billie Joe had gone into virtual hibernation with his family, leaving his bandmates to basically fend for themselves. An endless stream of unsubstantiated rumors made the rock and roll rounds, each attempting to surmise the various states of disarray in which the Green Day music machine found itself at that moment. Tales of apparently drunken behavior, fist fights and even rumors of substance abuse found themselves lodged on wagging tongues... all indicating that Green Day's brief moment in the sun had already come and gone. But then, like a punk Phoenix rising from the ashes, came the happy news that after their extended absence Green Day had kicked any lingering bad habits, that they had mended any internal problems and that the once-hallowed unit was indeed back together.

"We got tired, but then we got energized again," said Billie Joe in an attempt to explain

rather shocking ascendancy to multi-platinum status have all but vanished from the scene, replaced by a faceless array of vain singer/songwriters, calculating shock rockers and vapid industrial gnomes.

To many industry pundits, the Green Day-inspired "punk revival" of the early '90s was always designed to be little more than a temporary musical aberration. It was never supposed to be an "important" or lasting artistic statement. Rather, it was envisioned as a fleeting gasp of pure energy, a split-second of unadulterated rock and roll spirit assembled with no express purpose other than to help wash away the lingering aftertaste of the grunge explosion. In less than 18 months this punk renaissance had come and gone, supposedly leaving Green Day and their ilk with no where to go but precipitously down. At least that's what the music biz "experts" thought. Just don't try to convince these wild and crazy punkers of that. With the release of Green Day's new album, **Nimrod**, it seems as if these boys have never even given a thought to the notion that their particular style of high-energy rock is as out-of-date as yesterday's

"We got tired, but then we got energized again."

spokesmen for the punk rock cause. While they've always preferred to let their music speak for them, the fact is that Green Day have now further solidified their position as the most preeminent American punk band of the decade. Yes, the style of music they play may now once again seem hopelessly dated, and their in-yr-face stage gyrations may at times appear both primitive and boorish, but underneath it all we can rest assured knowing that the heart of pure rock and roll still beats proudly within the chests of the those three guys known far and wide as Green Day.

"We probably won't appreciate what these guys have accomplished until they're long gone from the scene," a label spokesperson said. "That's one of the unfortunate sides of rock and roll. We tend never to fully appreciate a band or artists until they're not around. Well, we apparently came damn close to losing Green Day. Maybe that will help make us all appreciate them just a little bit more now."



**GREEN DAY
HIT PARADER**

OZZY OSBOURNE THE METAL HIT MAN

BY PRESTON WARNER

Ozzy Osbourne sat behind a desk in his palatial hotel suite nervously playing with a paper clip. First he twisted it one way, then another, then yet another—while all the time talking on the phone, trying to complete one more deal for his fast-growing rock and roll empire. Dressed in jeans and a fancy T-shirt, his hair flowing loosely past his shoulders, Ozzy still looked very much the part of the Godfather Of Heavy Metal. But as he worked feverishly to finalize the deal-at-hand, it was obvious that at least on this particular day, his business brain was controlling his every action. Occasionally the expected curse would fly from Ozzy's lips as he tried to emphasize a point to the party on the other end of the line, but for the most part it was an amazingly calm, cool and collected Mr. Osbourne who seemed to be enjoying his new-found role as an upper-crust executive.

Yes, Ozzy Osbourne has become quite the music biz entrepreneur over the last few years—ironically the time period directly following his much-ballyhooed 1994 “retirement” from the rock world. During that time he, along with his wife/manager Sharon, have conceived and executed a number of high-profile business plans. These have included the creation of his own Ozz Fest stadium extravaganza, the launching of the Ozz Records

label, the temporary reunion of Ozzy's original band, Black Sabbath, and the completion of his own solo projects, including his recently released greatest hits collection, **The Ozzman Cometh**. To say the least, it has been a busy time for the man once known far-and-wide as heavy metal's Loveable Loon.

“People like to think that I'm still the same crazy guy I was back when I was taking drugs,” Osbourne said. “Thank God, I'm not. To just survive all that I've been through over the years, and to survive the music business for as long as I have takes a certain mental and physical toughness that I've had to slowly develop. It used to be that I'd just sit back and let things just happen. Now, especially with Sharon's help, I try to make them happen. I am in control of my life, and it feels great. I wake up at 7 o'clock in the morning to send my kids to school, and soon after that I begin my exercise program, which includes an hour on the Lifecycle and 500 sit-ups a day. That

helps clear the fog.”

While perhaps he has lost most of the drug-induced craziness that first helped turn him into a rock and roll legend more than 20 years ago, these days Ozzy has replaced his off-the-wall behavior with a more carefully planned brand of metal mayhem. Long gone may be the days when he bit the head off of a bat at a record company meeting, or the times when he relieved himself on a number of famous international landmarks including the Alamo and Hitler's bunker. But now Ozzy seems more focused than ever on maintaining not only his metal legacy, but also on expanding the breadth and scope of the entire hard rock form. The advent of both Ozz Records and the Ozz Fest were designed to provide a proper forum for young metal bands, many of whom have scarce few places to perform these days. Apparently Ozzy has reached a point in his life—and in his lengthy career—where his impact on the future has begun to pervade



Ozzy's once again barking at the moon on **The Ozzman Cometh**.

many of his thoughts and actions.

"This life has been so good to me," Ozzy said. "I could have ended up in prison if it wasn't for rock and roll. And I could have ended up dead because of the lifestyle I was leading. But I survived, and I must believe it was for a reason. It's time for me to give back something to music. I've taken so much over the years in terms of money and fame. That's why the record label and the Ozz Fest are such good ideas. They allow me to help young bands that really have no where else to turn these days. We need to keep rock and roll strong, and this is my way of helping to do just that."

How ironic that Ozzy Osbourne, a performer who for years was rarely given proper credit as either a talent or an influence— even *within* the metal community— has now emerged as the patron saint of the entire hard rock form. His recent business efforts, designed with the express purpose of expanding the impact of the rock style, have met with universal acclaim. In addition, his new "hits" collection has been widely applauded for both its hard-hitting content and its unique sense of historical heavy metal

significance. Without coming across as pretentious, and without losing his renowned sense of frivolity, Ozzy's latest is truly a collection for the ages. From the awesome power of *Crazy Train* through the tongue-in-cheek fun of *Bark At The Moon*, to the timeless power of Black Sabbath chestnuts like *Fairies Wear Boots*, **The Ozzman Cometh** perfectly captures the style and spirit that has turned Ozzy Osbourne from a once-dreaded musical "menace" into one of the most beloved rock and roll figures of all time.

"Ozzy's played an incredibly important role in the on-going development of hard rock and heavy metal," a noted industry observer noted. "Can you think of anyone who has been around longer, remained more accessible and produced more continually exciting music? The answer is, you can't! He's been around for more than 25 years, and during that time rarely has he

"Now I wake up at 7 o'clock in the morning to send my kids to school."

Ozzy:
"This life has been so good to me."

been out of the public eye. He's been a star for almost the entirety of the time, and his popularity has stayed constant. There simply isn't anyone else in the metal form who can hold a candle to that!"

Indeed while there may have been a few more talented, more imposing and more charismatic performers who've dotted the metal landscape since Ozzy first hit the scene with Sabbath in 1970, no one else has shown the staying power, or the commercial smarts of Osbourne. Written off on countless occasions as a "one dimensional performer" and a "mad-man masquerading as a musician", Ozzy has since proven to be one of the most singularly distinctive stars in the history of contemporary music. And with his flood of new activities now virtually guaranteed to keep him more-than-busy well into the next century, it seems as if we'd all better get used to having Mr. Ozzy Osbourne around for a long, long time to come.

"The time I took off after I announced my retirement really opened my eyes," Ozzy said. "It made me realize just how much I loved making music, and just being around creative people. That's why these new projects are so exciting and satisfying for me. Not only do I get to keep making my own music, but I get to deal with a lot of young musicians who have the hunger to get to where I've already been. What can be more exciting than that?"

the
OZZ
fest

Marilyn Manson is tired. He's tired from having spent the better part of the last two years traversing the globe on what sometimes seemed to be a never-ending assault on the world's good senses. He's tired from having drained himself both mentally and physically through the writing and recording of such historic discs as **Smells Like Children** and **Antichrist Superstar**. And he's tired from having to constantly defend himself from a stream of misguided detractors, some of whom seem to draw distinct pleasure from making this admittedly unconventional performer squirm as much and as often as possible.

But fear not MM fans. Your hero isn't about to check into some sedate Sunny Valley rest home in search of solace and solitude, and he sure as hell isn't about to let a bunch of stiff-shirted, limp-wristed, soft-around-the-middle conservative actions types play even the most insignificant role in derailing his rock and roll express. Manson's current state of exhaustion appears to be only a momentary aberration, little more than a brief break from the action before the Manson Gang (which also features Twiggy Ramirez, Ginger Fish, Zim Zum and Madonna Wayne Gacy) comes roaring back into action. It may happen next week. It may happen next month. It may happen next year. But you can bet your bottom dollar that it indeed is going to happen.

"Everyone wants to know what's going to happen next."

"Everyone wants to know what's going to happen next," Manson said. "I'd like to know too. There's no guarantee where any of this is headed. The next album could be similar to some of the things we've done before, or it could be radically different. I like surprises—even those I might play on myself. But until we figure out where we're headed, I just want to get myself ready for whatever eventuality may come up."

Manson's means of recharging his batteries and getting himself psyched for his next full-frontal attack on the rock and roll senses is, as one might expect, decidedly different from the method other constantly-in-the-spotlight performers might choose to utilize. Rather than going underground and attempting to get in touch with his "inner self" (now *there's* a scary notion) by seeking spiritual enlightenment on some distant mountain top, Manson has chosen to gear up by assuming as public a persona as one will ever find in the contemporary music world. Hardly a week goes by without Manson's name appearing in some newspaper gossip tip sheet talking about how he was sighted at *this* New York party, hanging out with *that* super-model and huddling with

those entertainment biz heavyweights. Indeed Manson seems to be enjoying every minute of his current star trip. And while he may suffer from a slight case of exhaustion from all this high-octane activity, those in-the-know state that this is one rocker who just doesn't know the meaning of the word "relax."

"Marilyn is someone who's work is his life," a confidant revealed. "What you see on stage is what you see off stage. He doesn't really change from one place to the next. So it's easy to understand that it's not his way to suddenly show up at some golf event or TV quiz show. He likes hanging out with interesting people—'beautiful people', if you prefer—and he feeds off of that.

despite the various hassles and hindrances that have slowed Manson's progress in recent months, the man himself remains as focused and committed as ever towards promoting his decidedly eccentric rock and roll cause.

"Marilyn really has gotten off on all the attention he's received," a long-time associate stated. "He's always wanted to be a bigger-than-life rock star, and that's exactly what he is. When you grow up worshipping bands like Kiss, what can be better than to grow up and be all four members of Kiss rolled into one? But he really wasn't prepared for all the negative reactions he received last year. He may have wanted to cause a stir, and he may have liked it when certain groups singled him out as a menace. But once the actions of those conservative groups crossed the line, and when it started to hinder his ability to play live concerts, I

MARILYN MANSON

LIFE IN THE SPOTLIGHT

BY MICHAEL CARTER

think he realized how potentially dangerous the situation had become. Thankfully, I think the worst is over with—at least until the next time he releases an album."

It should certainly prove to be fascinating to witness exactly how the world responds to Manson the next time around. Already certain industry figures have speculated that the full brunt of Manson's impact on the rock scene has already been felt, and that his influence will only diminish in the years ahead. Others, however, insist that we've only begun to feel the power of Manson's musical

They seem to enjoy his company too."

So what might the next move of this new-age multi-media sensation actually be? Recent talk of a Marilyn Manson live album has seemingly gone astray, as have rumors of a few late winter co-headlining shows with Motley Crue (rumors apparently started by the Crue camp, by the way). In fact, it appears that the best "guesstimate" that can currently be provided concerning MM's next actions focus upon the recording of new material through the winter and spring—with the release of the band's next album most likely to happen early next summer. Of course, when the Manson Family is concerned, anything and *everything* is likely to change at a moment's notice. Thus rampant speculation concerning the group's future moves may indeed prove to be a classic lesson in futility. Still, those on the scene insist that

attack. They insist that as his sphere of rock and roll domination continues to expand, his somewhat demonic, slightly perverted lyrical message will serve as the principle rallying cry for hard rock's next generation, much as the words of Kiss, Sabbath and the Crue served to inspire Manson himself.

"I admit my influences, and I'm very proud of them," Manson said. "Coming home after being beaten up on my way back from Catholic school, and listening to Kiss and Black Sabbath probably saved my life. If my music can play a similar role for some of today's fans—fans who really haven't had true rock stars to look up to—that's great. I've never set myself up to be a role model—just someone who speaks the dark truth most people don't want to hear. The fans are the ones who've always understood that."

PHOTO: KEVIN MAZUR



Rage Against The Machine—Eyl
Empire (Epic) **156-695**

Rage Against The Machine (Epic/Associated) **151-138**

Biohazard—Mata Leao
(Warner Bros.) **159-442**

Pantera—The Great Southern Trendkill
(eastwest) **155-713**

Nine Inch Nails—The Downward Spiral
(TVT/Interscope) **476-739**

Night Ranger—Neverland
(Legacy) **217-216**

Fat (Dv8/A&M) **215-988**

Scorpions—Deadly Sting
(Mercury) **215-970/395-970**

"The Crow"—Orig. Sndtrk. Featuring Pantera, Stone Temple Pilots, etc.
(Atlantic/Interscope) **478-230**

Prong—Cleansing
(Epic) **473-017**

Kiss (Remastered)
(Mercury) **215-939**

Godflesh—Songs Of Love And Hate
(Earache) **214-072**

Pearl Jam—Vitalogy
(Epic) **113-597**

Alice In Chains—Jar Of Files
(Columbia) **471-979**

The Best Of Great White
(Capitol) **469-833**

Rush—Moving Pictures
(Remastered)
(Mercury) **211-961**

Skunk Anansie—Stoosh
(Epic) **211-102**

Pantera—Far Beyond Driven
(eastwest) **468-926**

"Dazed And Confused"—Orig. Sndtrk. Featuring ZZ Top, Kiss, Lynyrd Skynyrd, more.
(Giant) **468-546**

Stone Temple Pilots—Purple
(Atlantic) **465-963**

Pearl Jam—Vs.
(Epic) **465-427**

AC/DC—Dirty Deeds Done Dirt Cheap
(Remastered)
(Atlantic) **488-866**

311—Grassroots
(Capricorn) **487-868**

AC/DC—High Voltage
(Atlantic) **487-520**

Pantera—Cowboys From Hell
(ATCO) **410-332**

Judas Priest—Metal Works '73-'93
(Columbia) **459-412/399-410**

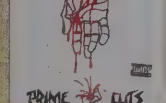
Rush—Permanent Waves
(Remastered)
(Mercury) **194-464**

Helmet—Aftertaste
(Interscope) **185-330**

Stone Temple Pilots—Core
(Atlantic) **453-043**

Helmet—Meantime
(Interscope) **449-686**

Nine Inch Nails—Broken
(TVT/Interscope) **448-548**



Suicidal Tendencies—Prime Cuts
(Epic) **211-870**

Alice In Chains—Dirt
(Columbia) **445-833**

Pantera—Vulgar Display Of Power
(ATCO) **435-305**

Pearl Jam—Ten
(Epic/Associated) **428-433**

Handsome
(Epic) **181-081**

Pearl Jam—No Code
(Epic) **164-707**

Red Hot Chili Peppers—Blood Sugar Sex Magik
(Warner Bros.) **428-367**

Kiss—Lick It Up
(Mercury) **424-838**

Rush—Chronicles
(Greatest Hits)
(Mercury) **423-780/393-785**

Kiss—Smashes, Thrashes And Hits
(Mercury) **423-731**

Kiss—Alive III
(Mercury) **459-636**

Kiss—Alive II
(Remastered)
(Mercury) **218-180/398-180**

Kiss—Rock And Roll Over
(Remastered)
(Mercury) **218-164**

Kiss—Destroyer
(Remastered)
(Mercury) **218-156**

Scorpions—Best Of Rockers 'N' Ballads
(Mercury) **423-590**

Alice In Chains—Facelift
(Columbia) **414-292**



Ozzy Osbourne—Blizzard Of Ozz
(Remastered)
(Epic) **136-424**

AC/DC—Back In Black
(Remastered)
(ATCO) **120-337**

Jane's Addiction—Nothing's Shocking
(Warner Bros.) **375-741**

The Best Of The Doors
(Elektra) **357-616/397-612**

Rush—2112
(Mercury) **424-911**

Marilyn Manson—Antichrist Superstar
(Nothing/Interscope) **171-579**

Marilyn Manson—Smells Like Children
(Interscope) **178-509**

Marilyn Manson—Portrait Of An American Family
(Interscope) **178-491**

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(Reprise) **212-415/392-415**

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(Epic) **217-588**

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Kiss—Hotter Than Hell
(Remastered)
(Mercury) **215-947**

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(Earache) **214-171**

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(Capitol) **457-796**

Jon Bon Jovi—Destination Anywhere
(Mercury) **212-407**

Joe Satriani—The Extremist
(Epic) **212-118**

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(Mercury) **210-740**

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(EMI) **448-209**

Rush—Hemispheres
(Remastered)
(Mercury) **194-456**

Rush (Remastered)
(Mercury) **194-407**

Fates Warning—A Pleasant Shade Of Gray
(Metal Blade) **189-944**

Kiss—Greatest Kiss
(Mercury) **188-110**

Karma To Burn
(Roadrunner) **188-003**

Grip Inc.—Nemesis
(Metal Blade) **187-898**

Crowbar—Broken Glass
(Pavement Music) **186-239**

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(Roadrunner) **187-955**

Judas Priest—Hero: Hero
(Translux) **184-168**

L7—The Beauty Process
(Slash/Warner Bros.) **182-303**

Silverchair—Freak Show
(Epic) **181-099**

Nine Inch Nails—Further Down The Spiral
(EP) (Nothing/Interscope) **180-661**

Raging Slab—Sing Monkey Sing
(American) **180-083**

Howard Stern—"Private Parts"—Orig. Sndtrk.
(Warner Bros.) **178-624**



Aerosmith—Nine Lives
(Columbia) **183-905**

Floodgate—Penalty
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Vision Of Disorder
(Roadrunner) **177-410**

The Who—My Generation—The Very Best
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Type O Negative—October Rust
(Roadrunner) **165-977**

Rush—Test For Echo
(Anthem/Atlantic) **165-365**

Downset—Do We Speak A Dead Language?
(Mercury) **164-582**

"Bordello Of Blood"—Original Soundtrack
(Mercury) **164-111**

Kiss—You Wanted The Best, You Got The Best!!
(Mercury) **160-770**

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Stone Temple Pilots—Tiny Music...Songs From The Vatican Gift Shop
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(Columbia) **157-008**

Nazareth—Greatest Hits
(A&M) **156-778**

King's X—Ear Candy
(Atlantic) **156-240**

Scorpions—Pure Instinct
(Atlantic) **156-224**

Warrant—The Best Of Warrant
(Legacy) **153-411**

Kiss—Unplugged
(Mercury) **152-173**

MTV Buzz Bin—Various Artists
(Mammoth/Atlantic) **151-407**

Seputura—Roots
(Roadrunner) **150-854**

Steve Vai—Fire Garden
(Epic) **166-876**

Type O Negative—October Rust
(Roadrunner) **165-977**

Rush—Test For Echo
(Anthem/Atlantic) **165-365**

Downset—Do We Speak A Dead Language?
(Mercury) **164-582**

"Bordello Of Blood"—Original Soundtrack
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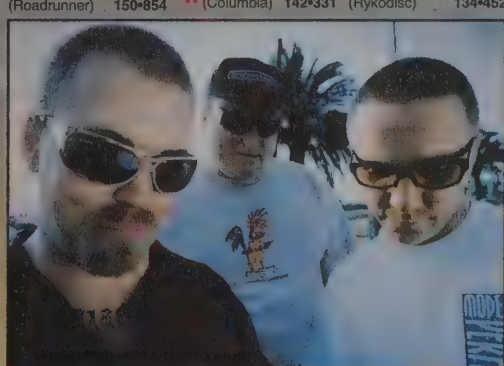
Seputura—Mordid Visions
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(eastwest) **135-889**

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(Roadrunner) **135-715**

311
(Capricorn) **135-335**

Fear Factory—Demanufacture
(Roadrunner) **134-304**

Neil Young—Decade
(Reprise) **129-254/399-253**

Sublime
(Gasoline Alley/MCA) **168-658**

AC/DC—Ballbreaker
(eastwest) **135-830**

Primus—Tales From The Funckbox
(Interscope) **127-852**

Scorpions—Live Bites
(1988-1995)
(Mercury) **126-912**

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MARILYN MANSON
HIT PARADER

WHO'S

One of the most fascinating aspects of the rock and roll form is its seemingly never-ending capacity for change and growth. Just as fans grow familiar and comfortable with a particular style of music that may be dominating the charts— and, conversely, with the artists who are making that music— a “new wave” comes along to sweep the musical waters clear. Already the '90s have been subjected to a seemingly endless stream of these rock and roll “invasions”, with new styles, sounds and stars appearing on the scene at an almost dizzying pace. Consider this: since the “demise” of the so-called West Coast Metal Movement in 1990, we’ve had the emergence of grunge, the return of punk, the advent of alternative and the intervention of industrial— all major trends that have left significant,

WHO'S

albeit temporary, marks upon the rock landscape.

In 1998, hard rock once again finds itself seemingly in the midst of a transitional mode, searching for that one incendiary band or influential performer destined to lead the form and its followers towards the next great “promised land.” Perhaps that performer is already among us, a Marilyn Manson, a Trent Reznor or even a Gavin Rossdale, waiting for their chance to make a truly significant impact on the social and cultural

HOT

A SPECIAL REPORT!

BY ROB ANDREWS

climate of their times. Perhaps that artist remains as of yet unknown to us, someone still lurking in the shadows of some murky, back-water Texas club just waiting to be discovered and turned into The Next Big Thing. Either way, 1998 is fast shaping up as a pivotal year in rock's continual development, and with the on-going changes the form is being forced to undergo, a new perspective is being provided upon who is truly hot...and who is not.

“What I love most about rock and roll is that the more things seem to change, the more they actually stay the same,” said Aerosmith's Steven Tyler. “You look around, read all the hip magazines, and all they want to talk about is this hot young band or that hot young band. But when those bands release their albums, they usually don't sell, and when they go on the road, they usually end up playing in clubs. Then I see bands like the Stones selling a million concert tickets. That tells me something. It tells me that the heart and soul of rock and roll is still alive and well.”

Indeed Tyler's words have a strong ring of sincerity to them. As many young rock and roll bands

have continually struggled to gain their foothold in the commercial market place, more established groups like Aerosmith, the Rolling Stones, AC/DC, Kiss and Van Halen have reemerged to take advantage of this perceived weakness. Unlike rock's younger generation— highlighted by heavy-handed, hard-hitting units as Sevendust, Fu Manchu and Life Of Agony, many of whom seem content to play small halls and clubs— these

legendary forces continue to dominate the arena scene...as well as the album sales charts. In fact, one would be hard pressed to find one new hard rock/heavy metal band of the last three years that has made true inroads towards achieving major success. Yes, the likes of Bush and Silverchair have come along, but even those band's most loyal supporters world generally agree that these groups may very well have already enjoyed their moment in the rock and roll sun. It appears that the rock scene of 1998 could use an infusion of talented new bands— and fast!

“I don't think there's any lack of new bands out there,” said Metallica's always-insightful Lars Ulrich. “But it seems

NOT '98



**MARILYN MANSON
HIT PARADER**

Pantera: Riding high with a live disc and new home video.

that whether it's through lack of promotion, lack of radio or MTV support or a change in public tastes, they're just not making the kind of impact they should. It's a tough situation. There are a lot of indie labels around that are helping to give young bands a start, but if the record industry wants to keep rock and roll healthy, everyone's got to do their part. MTV has to start playing rock and roll again, and radio has to get off this 'retro' kick. Don't they know that Jim Morrison and Jimi Hendrix are dead? Let's give some new artists a chance."

One artist who seemingly has defied the trends to emerge as a successful and vital force in the rock world of the late '90s is the ubiquitous Marilyn Manson. While cynics may state that in attitude and act Manson is little more than an updated version of '70s shock-rockers like Kiss and Alice Cooper, in word, deed and temperament MM is undoubtedly a distinctly '90s phenomenon. Much has been speculated about Manson's contributions to the rock world in '98 (which follows an incredibly hectic, and at times exasperating '97), with most now believing that initial plans for a possible "live" Manson set have been scrapped in favor of a new studio disc, one which may or may not make it out by year's end. Still, no matter how direct an involvement Manson may choose to take during the year, his impact will unquestionably con-

Life Of Agony: Finally breaking through to the big time.



"In rock and roll, the more things seem to change, the more they stay the same."

tinue to be felt and heard throughout all corners of the rock realm.

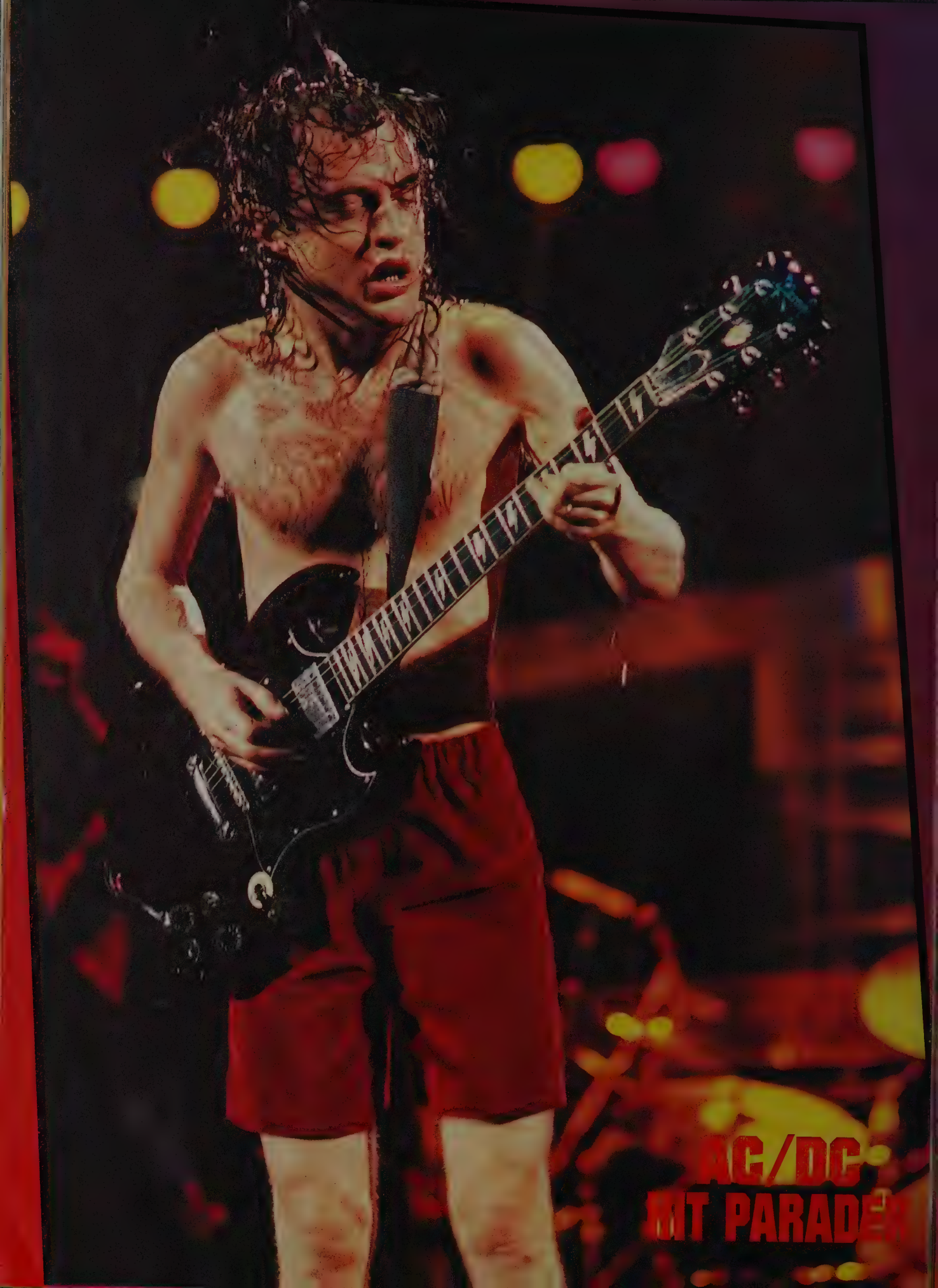
"Manson is without doubt the one true Rock Star to have emerged over the last few years," a noted industry observer said. "It seems that each musical generation is an answer to the one that preceded it—the clearest example being the correlation to grunge following hot on the heels of pretty-boy Bon Jovi-styled pop/metal. Well, Manson is hard rock's answer to grunge and alternative. He's happy to be bigger than life...a true star. Those earlier forms seemed to place the performer in a very secondary position; Manson has certainly changed that, and by doing so he's opened the door for the possible return of Big Time, arena-style rock in the immediate future."

Of course, one can't really discuss the true impact Manson has had on the cur-





NINE INCH NAILS
HIT PARADER



AC/DC
MIT PARADE

rent rock scene without noting the similar influence generated by MM's "spiritual" advisor and mentor, Nine Inch Nails mastermind, Trent Reznor. While the entire music community impatiently waits to find out what Reznor's now-long-overdue next move may be, it seems that Mr. Reznor is busying himself with a variety of projects designed to alter the entire surface of the existing rock and roll playing surface. Already it is known that much of the sexually-charged, industrially-tinged material contained on NIN's groundbreaking disc, **The Downward Spiral**, has been dissipated on the band's upcoming effort in favor of a somewhat more accessible— if no less intense— style. What is not known is how the myriad new wrinkles that Reznor seems virtually guaranteed to bring to his next rock and roll "party" will impact upon a still generally unsuspecting music community.

"Predictability isn't necessarily a virtue, though many within music seem to think it is," Reznor said. "The fun for me comes in experimentation, in meeting the challenges I place in front of myself."

While Reznor is bravely sequestered in some dark recording studio meeting a dizzying array of new challenges, it seems that the more day-to-day upkeep of Rock World '98 has been left in the hands of a variety of time-tested rock and roll veterans. Such acts as Van Halen, Pearl Jam and Jane's Addiction have either already returned to the scene, or will soon be doing so. It should be fascinating to see if these hallowed acts from already bygone musical eras will once again meet with what they surely believe will be a frenzied fan response. Perhaps the likes of VH—who will be returning with new vocalist Gary Cherone in tow— will be the key indicator for this vintage rock and roll revival. If this perpetually platinum-coated unit fails to attain stratospheric chart heights, it perhaps signals a death knell, or at least a major alert, for "conventional" hard rock acts—a fact already being hotly debated due to the recent "failures" of such major label lynch pins as Motley Crue and Megadeth. Both those previously million-selling acts felt the cold winds of change whistle past them when they released new discs late last year.

Despite such negative thoughts, however, 1998 is fast shaping up to be an incredibly exciting—as well as an incredibly critical— year in the annals of rock and roll. By year's end it is virtually guaranteed that a handful of hard rock bands that are total unknowns to us at the present time will have staked their claims to big-time fame and fortune. At the same time, other long-established groups may be fast-fading from the

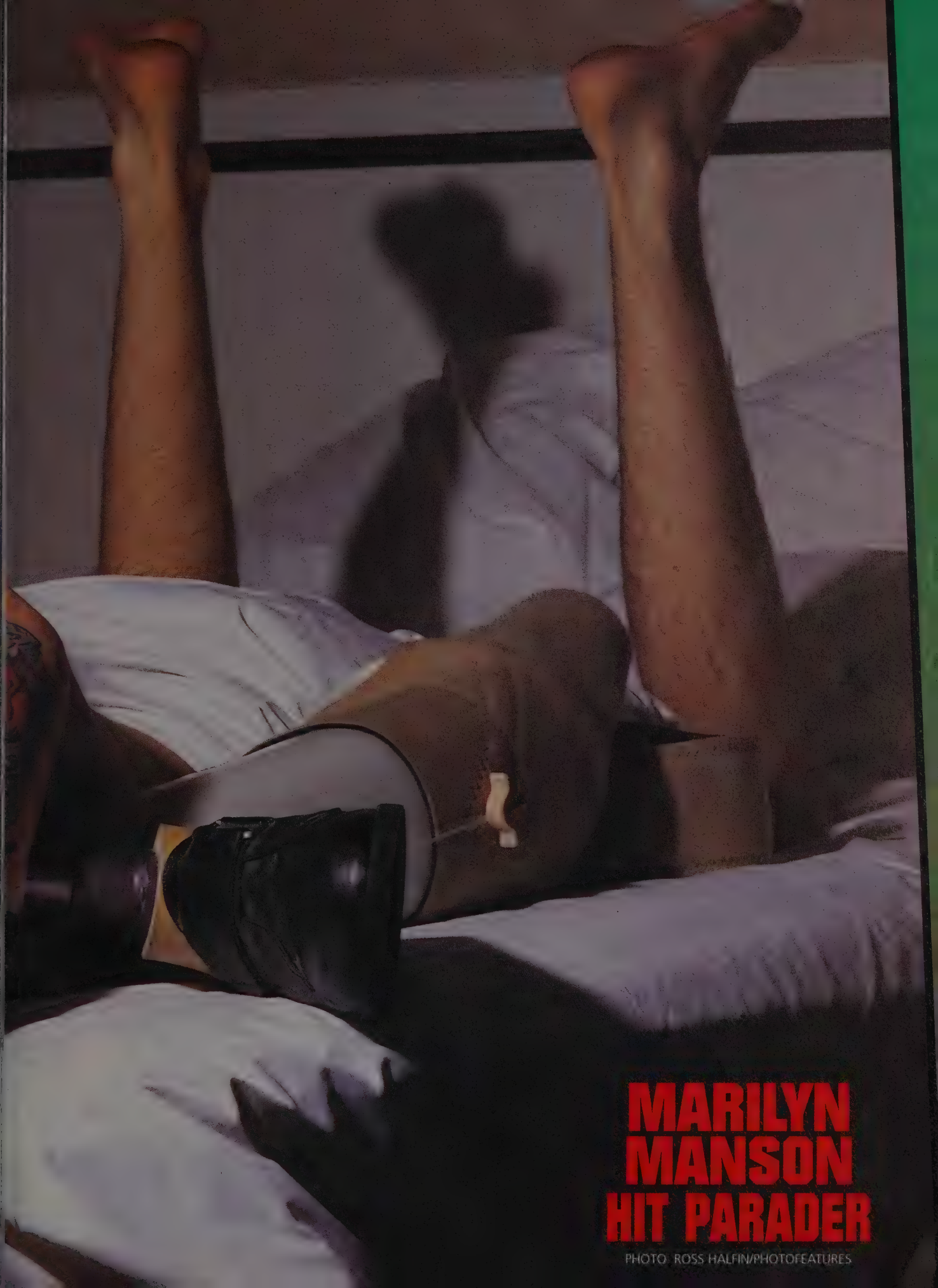


Kiss: Will they have a "makeup" album out by the end of '98?

scene. Let's hope that when exciting new music *does* emerge, there are millions of receptive ears out there waiting for the chance to turn the artists who make that music into the superstars of tomorrow and beyond.

"I've grown so tired of people saying 'rock and roll is dead'," said the all-knowing Ozzy Osbourne. "What they don't understand is that this is a very high-profile style of music. It needs to go underground once every decade to recharge itself. That's what I think is happening at the moment. But all I know is that every time rock and roll seems to go away for awhile, it comes back stronger than ever."





**MARILYN
MANSON
HIT PARADER**

PHOTO: ROSS HALFIN/PHOTOFEATURES

METALLICA

BY P.J. MERKLE

Metallica are back! After seemingly never going away, the Bay Area Bashers have returned to the scene with **Reload**, perhaps the heaviest, most overwhelming disc this legendary band has made in nearly a decade! A year-and-a-half on the road supporting their previous disc, **Load**, has seemingly sharpened the musical skills of Lars Ulrich (drums), Kirk Hammett (guitar), James Hetfield (vocals/guitar), and Jason Newsted (bass) to a cutting edge. Gone are the pseudo-pop trappings that marked some of the band's recent work, and in their stead are a series of over-the-top power rockers that happily recall the halcyon days of the Metallica Metal Machine. Yes, Metallica are back...louder... angrier...and more powerful than ever. Recently we spoke to Ulrich about the return of Metallica.

Hit Parader: Does it bother you that some people have dismissed **Reload** as an album of "leftovers"?

Lars Ulrich: It doesn't bother me because I don't think that's happened very much. Of course some people like to say outrageous things, but anyone who would say that this is an album of leftover songs hasn't listened to it. This is a very different album from **Load**, and all you've got to do is check out the music to discover what I mean. There are elements that are definitely Metallica—we've worked too long and too hard to give that up. But at least to our ears there's much more of an edge to the music on this one.

HP: Have you begun regretting calling it **Reload** merely because of the inevitable comparisons to **Load**?

LU: Nah, you can't regret what you do. You've got to have a sense of humor about things. We've still got this reputation as this deadly serious band—at least to people who don't know us. So this is kind of an "in" joke for us, and for those who understand why we called the album **Reload**.

HP: It seems as if you usually have a difficult time picking a "favorite" track from the albums you do. Is that the case this time, as well?

LU: There's a reason I have a problem—and that's because after living with these songs for a number of years, and then

pouring my heart and soul into them, it's hard to pick a favorite. It's like a father picking his favorite child. We'd rather have the fans—or at least the people at the record label who are paid to do those sort of things—tell us which ones *they* like best. At least that gives us a little perspective on things. I think we know the ones that probably will be the first videos and releases to radio, only because they're a little more accessible. But that doesn't make them our favorite songs.

HP: How much new work did you have to do in '97 on the basic tracks that you had recorded during the original '95 **Load** sessions?

LU: Quite a bit. A lot of those songs were still basic structures. We had chord progressions and some time changes, but that was about it. We really worked hard on restructuring just about everything—and then there were the lyrics. It's always left up to poor James to come up with those after the rest of us have completed all our work. It's really a lot of pressure that's dumped upon him. It's a very difficult task to come up with meaningful lyrics for more than a dozen songs. We had been playing some of the **Reload** songs on the road, but even those were really redone. The lyrics just didn't hold up that well. But James really reached deep down inside and found some extra motivation. I feel these are among the best lyrics he's ever done.

HP: Has anyone else in the band ever volunteered to write lyrics?

LU: Oh yeah, from time to time. But as long as James is singing 'em, we feel he should write 'em. Jason used to write a lot of songs years ago when he was in Flotsam & Jetsam, but since he joined us he's kind of put that skill on the back burner. But I'm sure he'd love to write more songs. Maybe he will...someday.

HP: You were on the road for almost two full years following the release of **Load**. Are you looking forward to getting back out there soon?

LU: It wasn't like we went non-stop for those two years. One of the benefits of being around for a long time is that you learn how to pace yourself on tour a lit-

tle better. You still get tired, and as I get older I find I dislike going on the road more and more, but you don't push yourself quite as hard as you do when you're young. We've learned our limitations. So while we've been playing on the road since **Load** came out, we've had plenty of time off as well. So we're pretty much ready to go this spring. We've retooled the stage set, and changed around the play list, so even if you saw the tour last year, you'll still be pleasantly surprised by this tour.

HP: In a number of recent interviews you've mentioned how you've grown more tired of the road in recent years. Does this speak ominously for Metallica's future?

LU: No way! Look at it this way; we've made two albums in two years, and we've been on the road for most of that time. Does that sound like we're losing our drive? It's true that I've said that getting out on the road is a little more difficult now, and that's the truth. When you're young you act wilder and things just carry themselves along on their own momentum. Now we're all

"We've still got this reputation as a deadly serious band—at least to people who don't know us."

family men, and we have a lot of other responsibilities to think about. We're not gonna run around every night with a beer in one hand and a groupie in the other. The road is work to us now, but we still enjoy it a helluva lot.

HP: Can you see a day on the horizon when there won't be a Metallica anymore?

LU: To be honest, I don't think about it, and I don't think any of us think about it. I guess that at some point in the future there won't be. But who knows when that might be. Certainly at the moment our focus is on the next year—which will feature another world tour. After that we'll take a break, and then look towards the next album...and the next tour...and then the next album...and the next tour. We're probably the kind of band that they'll wheel out on stage when we're 65, and we'll crank into *Enter Sandman*.

GETTIN' HEAVY



METALLICA
HIT PARADER

"I felt it was time to step out and try my hand at something new."

Just because White Zombie does not have an album scheduled for release sometime in the near future, doesn't mean they're sitting around biding their time. Well, not all of them anyway. After the chaos surrounding the recording, promotion and touring behind the chart-topping remix disc, **Super Sexy Swingin' Sounds**, White Zombie went on a "much needed vacation," from each other. Then some of them went back to work.

Drummer John Tempesta has been rippling skins on the road with Prong. The guitarist that goes simply as J, was born as Jay Noel Yuenger, is producing most notably the latest disc by FuMaunchu. Bassist Sean Yseult, nee Shauna Reynolds, is living back home and Rob Zombie, who was born Rob Cummings—a name which didn't sound nearly evil enough—is involved in several projects, the most impressive of which is writing and directing his first major motion picture.... the third installment of **The Crow** series.

Like his fire-breathing predecessor Gene Simmons, Rob Zombie has a keen business sense, exerting total control over every phase of White Zombiedom, from artwork to financial planning. He has used his music career to launch an empire. Among Rob's sideline ventures is management—Rob is co-managing his brother Spider's band, Powerman: 50000. There's also a record label called Zombie A Go-Go. Currently the label only has one band signed, they're called The Ghastly Ones, and they're morticians. Rob noticed them when they gave him a demo tape at his grandmother's funeral. Zombie A Go-Go Records will also feature the soundtrack from the big budget motion pictures Rob is writing and directing—by the way it's called **The Crow: 2037, A New World of Gods and Monsters**.

Similar to other pop music icons, making major motion pictures is the next evolutionary step Rob wanted to take with his career. He got his work out there by co-directing White Zombie's earlier videos, and directing the group's more recent ones.

"The hardest part about videos is directing yourself, because I can't see what I'm doing," Rob observes. "I'm trying to keep an eye on what's going on and perform at the same time. It would be easier if I could stand back and look at it. This is my opportunity to do that. I really look forward to directing my own movie. A video is basically like a TV commercial; it's an advertisement for the record. I want to make a movie that makes a statement."

Rob's initial venture into major pictures was in a minor capacity. An illustrator since childhood, and a comic book artist whose done several projects with Marvel Comics, Rob drew upon artistic skills to draw the scene in **Beavis and Butt-head Do America** where Beavis eats a cactus and starts hallucinating. Now he moves on to bigger, better and scarier celluloid images.

FYI: Rob's always been into weird comics and

horror films. He took his group's name from the 1932 movie, **White Zombie**, starring Bela Lugosi. Rob's list of most influential moves include a cavalcade of twisted tales, including **A Clockwork Orange**, **Blade Runner**, **Night Of The Living Dead**, **Omega Man**, **Faster Pussycat Kill! Kill!**, **The Haunting**, **Shaft**, **Star Trek** (The TV series), **Dawn Of The Dead**, **The Mummy**, **Plan 9 From Outer Space**, and **Hellraiser**. His favorite comic book is issue 140-something of the **Fantastic**

WHITE ZOMBIE

ROB EATS CROW

BY JODI SUMMERS

Four, where Hulk and Thing have their first confrontation.

"People always ask me, 'Why are you always fascinated with this horror stuff?'" reveals Rob. "I don't know, I've just always been that way. I can remember cool, creepy stuff on TV, like **The Addams Family** and **The Munsters** and **Star Trek**. That was what I was into. I didn't watch **Barney**. I remember having this **Dark Shadows** game where you had to assemble a skeleton. The skeleton glowed in the dark. It was cool in a creepy way. If it was the slightest bit creepy, I was into it."

Rob landed the posh gig of being able to write and direct a major motion picture because... he worked toward it. A man with many goals, Rob always has a new project in the works. He started writing **The Crow** 3 script in September 1996, just after White Zombie wrapped up its last tour. Those with the dough were skeptical about Rob venturing in that direction. Granted, the first installment of **The Crow** made \$94 million at the U.S. box office. The second film, which made a mere \$30 million world-wide, seemed to disappear from theaters faster than Motley Crue's last album fell from the charts. Because of the lack of audience appeal, there were no plans for a third installment of **The Crow** series. Rob's interest in the project rejuvenated the series. His script focuses more blatantly on the horror aspect of **The Crow** series and is quite removed from the two previous films. Rob trashed all the celluloid baggage except the core **Crow** mythology, and wrote the movie in true horror film style.

The tale of **The Crow: 2037** begins on Rob's favorite holiday—Halloween. The year is 2010. A young boy and his mother are murdered by a dark priest of the Fallen One. Exactly one year later the Crow returns the spirit of the slain child back to Earth to claim vengeance. Unsure of himself and his past, the boy forgets about his horrors. Twenty-seven years later, the boy is now a bounty hunter. He realizes he is actually the latest spirit infused with the Crow's powers, and finally sets foot on the road to reap the Crow's revenge. This tale ends in true horror with a "massive apocalyptic war" where both Jesus Christ and Satan appear to try to sway the Crow to their side and join them in battle.

"I've always wanted to make films," notes Rob. "With everything I've ever done, I always approach it from a very visual point of view. So making a movie as high-concept as **The Crow** was an obvious choice."

Currently, the film is in its early stages, "in development" as they say in the music business. Rob was holding casting calls as we went to press. The entertaining rumor was that Trent Reznor, who has stopped work on the next Nine Inch Nails album because of legal problems, was going to play the Crow. Truly a perfect character for Trent, but no one was willing to confirm this interesting story as we went to press.

Plans called for **The Crow: 2037** to begin filming in February.

Rob is working in the film's score together with Nine Inch Nails' Charlie Clouser, and has done the preliminary graphic designs for the film's look and feel.

Rob got the directing gig because producers were pleased with his music video work and wanted him involved with the next appearance of the dead avenger. Among the things that convinced producers Edward Pressman and Jeff Most was the directing job Rob did the video for **I'm Your Boogeyman** from **The Crow: City of Angeles** soundtrack.

"**More Human Than Human** is actually my favorite video," states Rob. "It was the first time I got to do a video without any outside problems. It worked out well, I like that you can see it through start to finish. It was the one we won the award for and it got us exposure and airplay."

There is already a hearty amount of interest in **The Crow: 2037**. It is financed through the advanced sales of the movie's foreign rights. Miramax films, an independent film company that distributed the first two installments of **The Crow** series has shown interest in picking up **The Crow: 2037**.

Ten years from now, I don't want to be doing music. There's nothing more embarrassing than 45-year-old guys singing from a 15-year-old mentality," Rob concludes. "Life is a journey there is constant evolution. I've been into audio and visuals all my life. Who knows how future evolves? Not I..."

PHOTO: ROSS HALFIN/PHOTOFEATURES



**ROB ZOMBIE
HIT PARADER**

For some long-time rock and roll fans it may be hard to believe that more than 18 years have now passed since Led Zeppelin presented their last in-concert performance. During the almost-two-decade span that has elapsed since this seminal heavy metal dinosaur gave up the proverbial ghost, the musical legacy created by guitarist Jimmy Page, vocalist Robert Plant, bassist John Paul Jones and drummer John "Bonzo" Bonham has continued to grow at an amazing and previously unprecedented rate. Back catalog sales for the group's original albums continue to move over two million copies a year (topped only by the Beatles), and various compilations of the Mighty Zep's "greatest hits" rank high among the most successful boxed-set presentations in history.

Indeed, with the steady barrage of "new" album product, the constant flow of best-selling books detailing various aspects of the Zeppelin experience, and the resurfacing in 1996 of the Plant/Page team as a viable road attraction, it often seems as if Led Zeppelin has never really gone away. For successive generations of fans—some of whom have lived their entire lives without ever having experienced the magic of the band performing live—the hallowed Zeppelin mystique remains a tangible reality of rock and roll life. It's been speculated that at every minute of every day there is a Led Zeppelin song playing on a radio station somewhere on the face

already well known through his work with the seminal blues/rock ground, The Yardbirds, the rest of the band—and even the musical direction in which they may lean—remained something of a mystery to the Flower Power musical generation. But with radio shows like these helping to introduce Zep's uniquely stylized, supremely heavy sound to the rock-starved masses, the band's reputation was to quickly build into a raging firestorm.

On such tracks as *You Shook Me* and *Communication Breakdown* Plant's trademark banshee wails blend with Page's over-the-top guitar histrionics to create the seminal hard rock sound. It's the style that literally thousands of young bands have since tried to emulate—almost universally with little or no success. In truth, the crowd's response to the group's efforts (when they haven't been cleverly edited out), do seem downright laid-back, even by generally low-key British standards. But it seems that those in attendance were mostly "special guest" media types and BBC executives—not exactly your rowdy rock and roll crowd. In addition, since Zeppelin were often previewing material from both their first and

second albums, many of the songs had never been heard before. Still, it does seem a bit hard to believe that even an upper-crust English aristocrat would have a hard time sitting passively through a blistering rendition of *Whole Lotta Love*—don't ya think?

"Back then many bands would use these kind of broadcasts to introduce

Led Zeppelin

Blasts From The Past

of Planet Earth. And now, with the "official" appearance of the band's long-hallowed, yet rarely heard BBC broadcasts of the late '60s, the majesty and power that was this unmatched hard rock icon in their prime can serve to once again introduce a new generation to the magic that was, is and will always be Led Zeppelin.

While tapes and pirated "bootleg" albums of these London-based broadcasts have been widely circulated through the rock underground virtually since the day the band first appeared on the BBC in 1969, official, major-label distribution of this material has been a long-time coming. It was long believed that neither Plant nor Page were particularly thrilled with either the crowd reactions to their material (this was, after all, performed in a small, relatively sedate radio sound stage) or with the band's performances. But with the passage of time evidently both of these veteran rockers have softened their positions considerably. In fact, Page himself ventured behind the mixing board to oversee the transferral of the group's original four-track master recordings to the new digitally-enhanced CD format.

"There is something about Zeppelin's music that needs to be worked with very carefully," Page stated. "I've never been one to casually toy with the idea of updating certain songs or remixing them just for the sake of change. But there is a time when certain things of historical significance—or at least general interest—may be updated through the use of advanced technology. I see nothing wrong with that."

Sounding as crisp and clean as if they were recorded yesterday, these 30 year-old tapes virtually bring Zeppelin alive again. With a marked dearth of live Zeppelin material available to the general public (only the often unlistenable *Song Remains The Same* soundtrack attempts to present elements of the band's on-stage chemistry) the *BBC Sessions* manage to clearly show why Zeppelin was such a phenomenon when they first emerged on the music scene in the late-'60s. Though Page was

audiences to their new material," an former BBC employee explains. "This was kind of the MTV of its day—just without any pictures. It was quite an event for any band, and just about every major British band of the era jumped at the chance if they were presented with the opportunity to play concerts on the BBC. To the best of my recollection, they appeared on a number of different shows including the legendary John Peel's *Top Gear*, where a band was often given half

an hour or more to do virtually whatever they wanted. Zeppelin made the most of the time by mixing their best-known material with total obscurities.

That was part of the fun."

While the band's most legendary tracks (often presented in more than one scenario, to better exemplify how a song like *You Shook Me* could evolve from show to show), serve to comprise a large preponderance of these BBC discs, there are a few notable rarities included. These are mostly thinly-veiled blues covers that Page has "conveniently" borrowed from the original source and renamed. This, of course, was a common practice for the band, with a healthy portion of their first album being nothing more than bastardized, over-amplified reworkings of classic blues odes by the likes of Muddy Waters and John Lee Hooker. Still, after all these years, and all the legendary excesses—both musical and otherwise—that have come to comprise the Zeppelin Legacy, no one can deny how wonderful it sounds to hear some different twists on time honored rock masterworks. Indeed Led Zeppelin once again prove they were a band for the ages.

"For a long time both Robert and I treated everything surrounding Zeppelin with incredible care," Page said. "We still try to do that, but we've come to realize that there's nothing sacred about it. People deserve to hear some of these tapes if they want to—and not have to spend a fortune to hear albums of unsatisfactory quality. It's as simple as that."

"There is something about Zeppelin's music that is totally magical."



**JIMMY PAGE
HIT PARADER**

MEGADETH



Megadeth:
"Luckily, we've never
been categorized as just
a metal band."

A MATTER OF TRUST

Dave Mustaine is feeling mighty good these days. At a time when so-called heavy metal has been ruled "dead" by those supposedly in-the-know, and Megadeth dismissed as little more than a dated remnant of a bygone rock and roll era, Mustaine has proven his detractors wrong... very wrong. With the success of *Trust*, the surprise hit song drawn from Megadeth's latest disc, **Cryptic Writings**, Mustaine finds himself riding a cresting wave of international acclaim. It's a wave that has carried the band to the top of the charts throughout Europe, and has sparked a major hard rock renaissance in the good ol' U.S.A. While he quickly dismisses the notion that he and bandmates Dave Ellefson, Nick Menza and Marty Friedman are in any way the "saviors" of American heavy metal, Mustaine does little to hide his apparent pleasure over confounding the critics and taking the Mega metal machine back to the apex of the rock world.

Hit Parader: Do you feel we're ready for a metal resurgence in America?

Dave Mustaine: Just the other day someone asked me if I felt the pressure of trying to save heavy metal. It really made me laugh. Hey, we're just four skinny guys from Southern California, do you really think we're able to do something like that? It's not up to us to do

that, even if I felt we could do it. If heavy metal, hard rock—or whatever you want to call it—is going to make a comeback, it's really up to the fans. If they buy the music, the record companies will open their ears and put out more of it. I think it really is that simple. But if we're all going to save heavy metal, I think there is a serious battle ahead of us.

BY ANDY SECHER

HP: It does seem, however, that a lot of bands that proudly waived the metal banner in few years ago now are trying hard to disassociate themselves from the form.

DM: That's true, and it really bothers me. There were guys in bands that I really respected who now have cut their hair and started saying, "Oh, we *always* were alternative." Well, they're weren't always alternative, and by saying that they're proving to me that they never had any real commitment to the kind of music they were playing. They're just out to cash in any way they can, and while I'm the first to say that this is a business and you've got to do whatever is necessary to make things work, I don't believe you can lose your integrity like that.

HP: Do you view your metallic reputation as somewhat limiting?

DM: Luckily for us, I don't think we've ever really been categorized as just a metal band. My biggest influences were Led Zeppelin and the Beatles, and there have always been elements of everything from jazz to classical in our music. It's true that what emerges in the end tends to be quite heavy, but we're proud of that. No matter how many new elements we bring into the music, no matter how many new studios we try and how many new producers we bring in, the basic focus of Megadeth remains the same.

HP: Yet some people would say that Megadeth has gone in a somewhat more commercial direction on **Cryptic Writings**.

DM: I don't necessarily disagree with that. What we wanted to do was introduce elements from each of our recent albums into our new music, and then bring in totally different styles as well. There's no question that a song like *Trust* is a change of pace for us— but I don't think it's really so radical that our long-time fans can't relate to it. The song has

"If we're all going to save heavy metal, there's a big battle ahead of us."

become one of the biggest hits we've ever had in America, to the point where we had to delay the release of our next single, *Almost Honest*, to let radio keep playing it. Could you imagine us going to radio programmers and saying, "Excuse me, but could you stop playing *Trust* and start playing *Almost Honest*?" I don't think they would have reacted very well to that. Their response would probably have been, "Yeah, we'll stop playing *Trust*, but we're not gonna play anything else you ever do."

HP: You mention *Trust* has emerged as one of your biggest American hits. But it seems as if Megadeth's career is really exploding overseas.

DM: It is. We've always had a pretty loyal following in Europe, but this time we're even getting to play places over there for the first time. We've just completed our first tour through Greece, and that was a kick. There are towns in Germany where we've never been before, and we're getting into Poland as well. We had chances to play there years ago when it was still behind the Iron Curtain. That kind of bothered me. I don't like going into places where I'm not that sure of coming out with all the same equipment I went in with. Anyway, those places are so poor that you can really take a financial bath going in there. You want to play for the fans, but you don't want to lose \$100,000 in the process.

HP: As you tour, do you find it more and more difficult to present a show that gives a true overview of Megadeth's

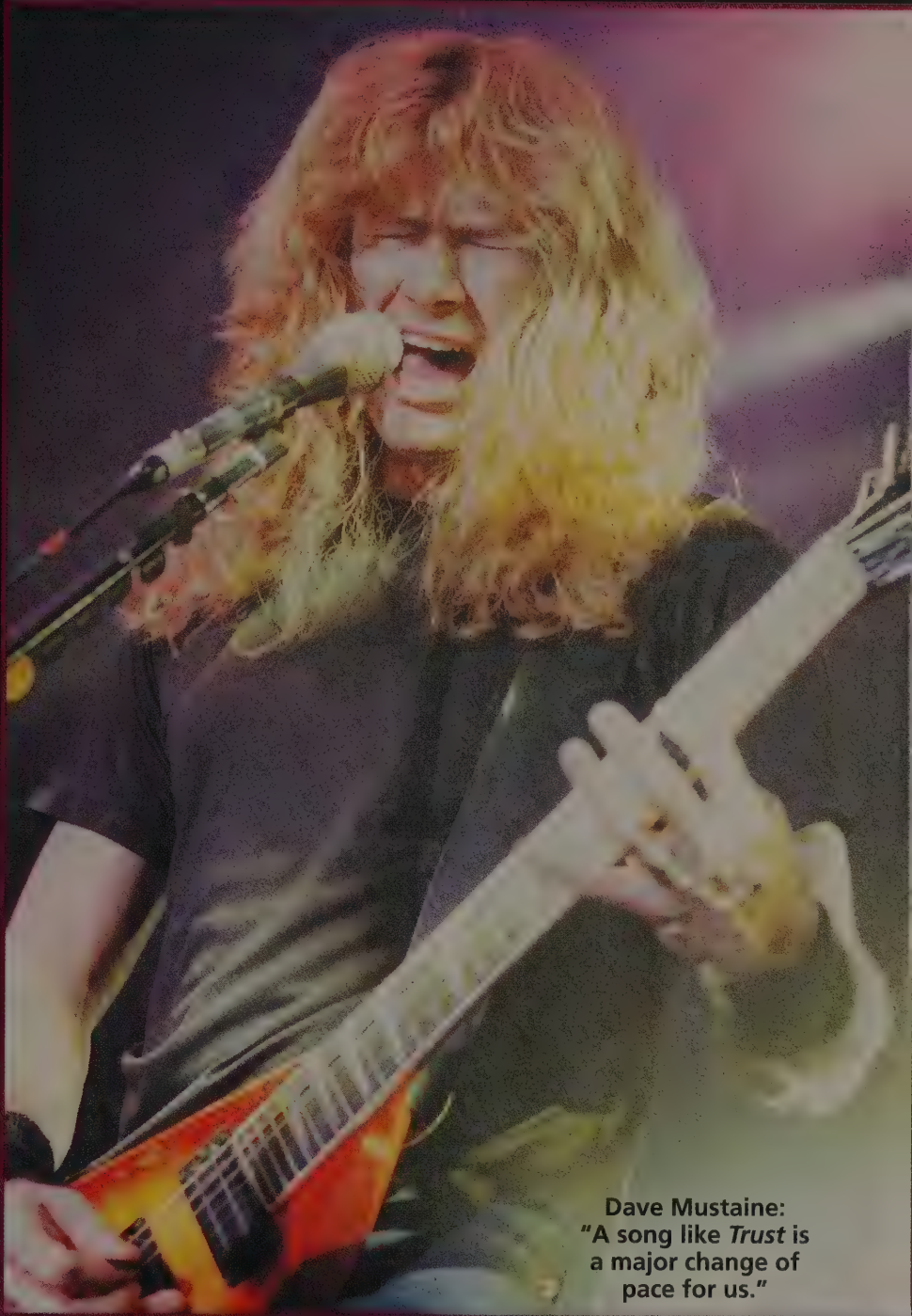
entire career?

DM: What we tend to do is take the two or three best-known songs from each album and then round out the set with five or six new songs. The only album we don't play anything from is our very first one, and the reason we do that is because the record label has made it unavailable in many places. Playing those songs would be like having Cindy Crawford stand on stage and lift up her shirt. It would be a tease because you know you can't get that. So we just stick to what we know the fans like to hear, and what they probably can pick up in their local record stores.

HP: You've got such a great reputation

as a live band, yet there's never been a Megadeth in-concert disc. Why?

DM: We've thought about it, but the time has just never seemed right. We're always working on the next studio album, or have something else on the agenda. Anyway, when we finally get around to doing it, I want it to be like the first *Kiss Alive* album—a two disc-set filled with hits. I guess we need to release more songs like *Trust* before we can pull off something like that. But I imagine we'll get around to doing a live album sooner or later. With us, there's never a rush to get something done. We'd rather take our time and make sure it's done right.



Dave Mustaine:
"A song like *Trust* is a major change of pace for us."

PHOTO: ANNAMARIA DISANTO

OVER THE EDGE

BY VINNY CECOLINI

ALTHOUGH INCUBUS' UNIMAGINATIVE NAME may lead some to assume that they're just another stereotypical metal band, there is nothing usual about this Calabasas, California act. A product of the MTV Generation, the members of Incubus were obviously weaned on just about every branch of

'80s and '90s pop music. However, while most bands with similar musical upbringings have merely copied successful formulas, Incubus have managed to create a sound that is both original and sincere. Their newly released **S.C.I.E.N.C.E** might just be the best debut album of 1997.

Boasting the talents of Brandon Boyd, the best vocalist in alternative rock since Mike Patton, and blending punk, funk, rhythm & blues, hip-hop, jungle music, metal, and jazz, Incubus are bound to be compared to Mr. Bungle and Faith No More.

"Our songwriting process is random and sporadic," explains Boyd. "One of us will bring in an idea to rehearsal and things will bloom. Sometimes I'll come up with a beat and the band will write riffs around it. Sometimes we'll create songs around the break beats our DJ (DJ Lyfe) comes up with.

"Our songwriting technique is continually evolving," he added. "There is always new ways to come up with music. For instance, when we toured Europe in early 1997 we were exposed

INCUBUS



to a lot of great jungle music. We've also been affected by a lot of the electronic music.

"We try to do everything with live music. We don't use any samplers or keyboards. We use our instruments to make the music.

"DJ Lyfe brings in the hip-hop element. (Guitarist) Mike Einziger and I bring in a lot of the stranger elements. We're into Mr. Bungle and Steve Val.

"All too often, artists are quick to deny their influences, but everyone is influenced in one way or another."

The band formed in 1991 when a group of 10th graders, Boyd, Einziger, drummer Jose Pasillas and bassist Alex Katunich, discovered they had a mutual appreciation for such diverse artists as the Beastie Boys, The Red Hot Chili

Peppers and John Zorn. Although they started playing high school parties soon after it wasn't until Boyd turned 16 and got his driver's license that the band began gigging around California.

"Our guitarist found a hundred dollar bill on a sidewalk in Los Angeles," recalls the vocalist. "We used that money to buy our first set of tickets for our first performance at the Roxy. It was a 'pay to play' gig, but we were able to sell all of the tickets we printed to our friends. That is where it really started. We just kept going back to Los Angeles and doing shows. Soon after, we started receiving interest from record companies.

DJ Lyfe joined in 1995 after he approached the band about using some of his hip-hop tracks in their music.

"It has been a slow process, but we like it that way. It has made everything easier to digest."

Part of the process has involved the band touring the globe. Besides performing around the States with bands such as Salmon and Snot, Incubus opened for Korn during a European tour last winter.

"It was our first real tour," explains Boyd. "No one knew who the hell we were, but we managed to go over really well. It far surpassed any of our expectations.

"We feel real comfortable playing on stage. Surprisingly, we don't really get butterflies when we perform live. We are able to channel our energy directly into the audience.

"We opened for 311 and Wu-Tang Clan in Hawaii a few weeks ago. The stage was huge. Which was great since we had so much energy to expend. The bigger the stage, the more chaos we can create."

DESPITE BEING ONE of the most popular metal bands throughout the rest of the world, Halifax, England's Paradise Lost remain little more than a cult fascination in the United States. It is the result of both bad luck and bad timing.

After signing to Relativity Records a few years ago, it appeared that the time was right for the band to conquer America. 1995's **Draconian Times** was already a huge hit through Europe and a marketing campaign to promote the disc here was in full swing. The band were making plans for their first extensive U.S. tour. However, just one week after the album hit store shelves, Relativity abruptly closed its rock department to concentrate on its much more successful urban music department.

"It was great timing," laughs guitarist Gregor MacKintosh. Paradise Lost were free agents and the manu-

facturing of **Draconian Times** was halted. Although the album was eventually re-released by Mayhem/Fierce, momentum was lost and plans for the States-side trek were scrapped.

"It was typical of our bad luck," says vocalist Nick Holmes. "It was unfortunate we didn't tour in North America, but we ended up supporting the album throughout the rest of the world for nearly two years."

Fortunately, Paradise Lost will not experience similar obstacles, now that their long-time European record label, Music For Nations, has opened a U.S. branch under the name Silvertone. Now that the band have released their sixth album, **One Second**, it appears that the group will finally have the chance to visit our shores in early 1998.

The key to Paradise Lost's success is their perpetually evolving sound. The (gothic-flavored **One Second** features such diverse influences as Metallica, Sisters of Mercy and Depeche Mode.

"We're not influenced by any one artist," says MacKintosh. "Critics used to carry on about the Metallica influence in our sound. Sure, I've listened to Metallica for years, but they have not had a major impact on our music."

Spending more than eight months writing music for **One Second**, the band experimented, "messing around with musical arrangements." They also tried something else new: composing songs on a keyboard.

"We were tired of the twin guitar attack," admits MacKintosh. "We took it as far as we could. If we had continued, it would have become self-parody.

While Holmes admits the band (which also includes rhythm guitarist Aaron Aedy, bassist Steve Edmondson, and drummer Lee Morris) were, at first concerned that the change in musical direction would alienate some fans, he is quick to add that if they worried too much about what other people thought, Paradise Lost would never get anything done."

"You can't please everyone," he says.

IT WAS LATE IN 1992 when Fall From Grace guitarist Jay Ceravolo's previous outfit, Exhorder, a band widely recognized as having a profound influence on Pantera's Phil Anselmo, returned from tour and fell apart.

"Everyone had their own agenda," he recalls. "And the band wasn't included. I was the only one trying to hold the band together. Everyone was coming and going, saying they didn't want to be in the band anymore and then saying they wanted to be a part of it again. I was caught in the middle. I just wanted to make great music."





PARADISE LOST

Ceravolo was searching for a new vocalist for Exhorder when he happened upon a performance by his future bandmates.

"They weren't called Fall From Grace yet," he recalls. Wil Buras was the vocalist, Marc Hernandez was playing bass, and Eric Steinwald was the drummer and they had this other guy who played guitar. After the show, I approached Wil about joining Exhorder.

He was flattered, but said he was doing his own thing. I went to see the group perform a few more times and thought that they had potential to be a really good group. I started to wish I was in the band writing the music.

"Exhorder finally split and I was left in limbo. Soon after, Wil, Marc and Eric were looking for a guitarist and I hooked up with them."

Soon after that the band re-chris-

tened themselves Fall From Grace.

"Fall From Grace is totally different from Exhorder," explains Ceravolo. "The bands have a totally different sound and they're totally different people. Exhorder was an entity that was a mix of volatile personalities. This band is more relaxed. And the music is a reflection of it."

As luck would have it, the band's demo fell into the hands of the noted

European independent record label, Music For Nations, who were searching for "good American bands."

"We had a few labels courting us," says Ceravolo. "We held out for an offer we were comfortable with before we signed with Music For Nations in

Europe and Mayhem/ Fierce in the U.S."

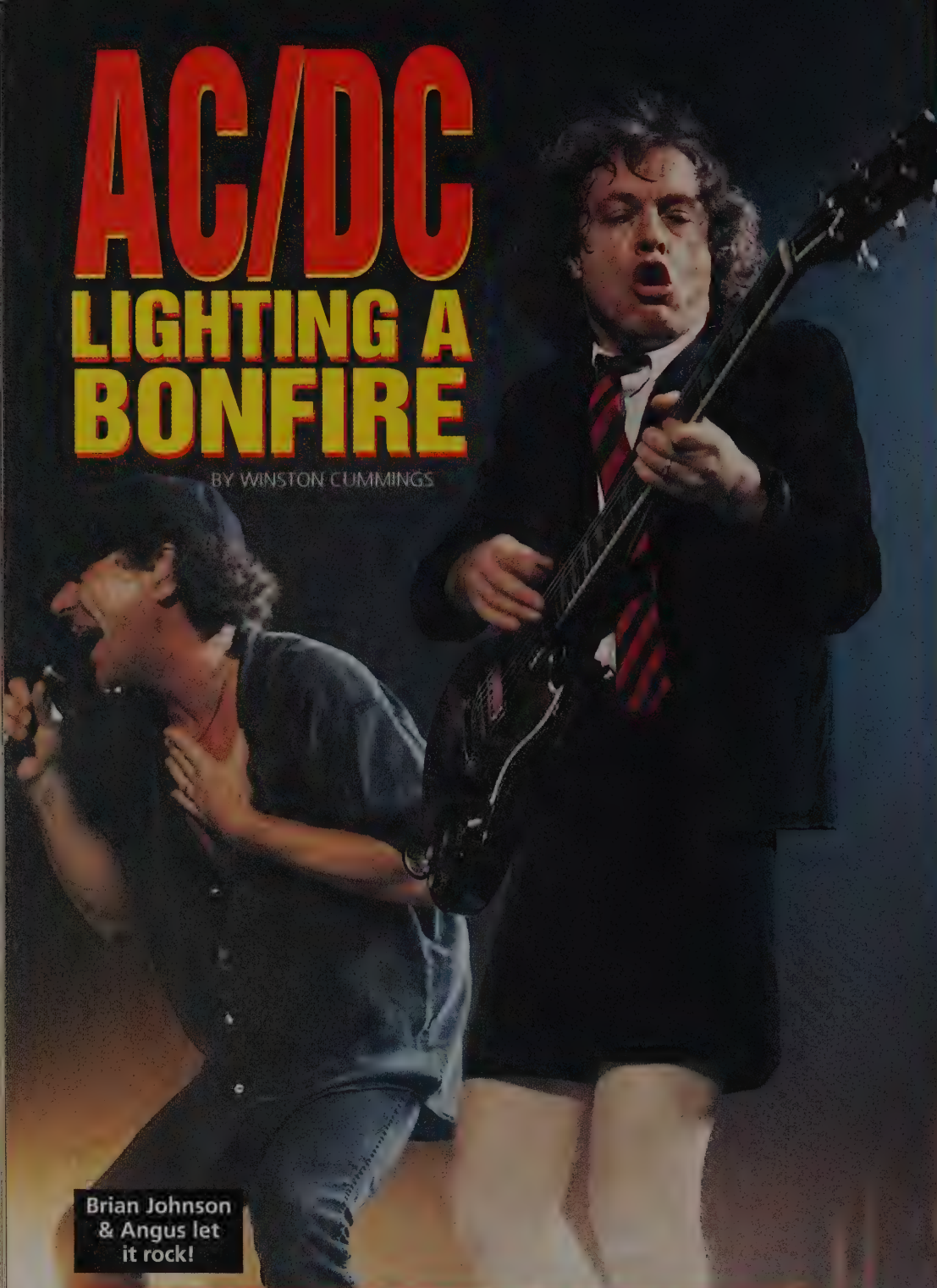
With their self-titled debut finally on record store shelves, the band is looking forward to the chance to tour. In the meantime, the band is just "sitting back" and writing new material.

"I already have five songs written for the next album," says Ceravolo. "They just started coming. Once I get in that creative mode I don't want to stop. I'm just letting it flow. I know somewhere down the road, I'm doing to get writer's block and I'll be stuck."



AC/DC LIGHTING A BONFIRE

BY WINSTON CUMMINGS



Brian Johnson
& Angus let
it rock!

Few bands have proven to be as enduring or as endearing as AC/DC. Now more than 20 years after they first emerged from their Australian stronghold to take over the rock and roll world, this legendary Thunder From Down Under is still going strong. Guitarist Angus Young, vocalist Brian Johnson, guitarist Malcolm Young, bassist Cliff Williams and drummer Phil Rudd have created a musical legacy matched by few other hard rock acts. And with the release of their new "greatest hits" boxed set, **Bonfire** (which as any true AC/DC fan knows is dedicated to the memory of their original vocalist, the late, great Bon Scott), these eternally-youthful rockers have added another glowing chapter to their rock and roll history book. From their earliest days with Scott, through a series of rarities recorded both on stage and in the studio, right up to their best-known tracks, it's all here on **Bonfire** for AC/DC fans to savor and enjoy. Recently we sat down in London with the ever-active Angus to discuss the details of the band's long-awaited boxed set.

Hit Parader: Whose idea was it to call the album **Bonfire**?

Angus Young: It was the entire band's. It struck us as a very natural thing to do since so much of the material involved Bon in one manner or another. It was the logical thing to do. Once we decided that now was the right time for us to put together a boxed set, we knew we didn't want to just do the standard thing of throwing together what everyone would consider our best-known songs. We wanted to make this something the real fans would want to have. I remember my brother Malcolm coming up to me very early on in the process and saying, "We've really got to work hard to make this a little different." And that's exactly what we've done.

HP: You've presented a true cross-section of the band's career—both live and in the studio. Was that your intent?

AY: Not really. We wanted to present what we felt was interesting. That's why we went through a really antiquated American studio to unearth the version of *Sin City* that we played live on the old *Midnight Special* television show. And that's why we had to find the original sound reels for the *Let There Be Rock* movie which we wanted to feature on this collection. And we had to find where they were keeping the master tape of a radio broadcast we did in New York in the early '80s. It was far from easy. We worked on

this project virtually non-stop for six months! We were in the middle of writing material for our next album and we had to put all of that aside to work on this.

HP: Why did you decide to release a boxed set at this time?

AY: (Laughing) Well, to be honest, it's

PHOTO: RICK GOLD/ACP

in our contract with the record label that we *had* to release one sooner or later. We figured now was as good a time as any, especially since we weren't in the studio or on the road at the time. We also wanted to to-do it, but we had shied away from it for years because we knew how much work was going to be involved. We're musicians—we're not detectives who are good at hunting down lost tapes.

HP: How hard was it to unearth some of the *really* old songs that are part of this package?

AY: It certainly was a challenge. We knew that a lot of them existed—but we really didn't know where they were. When we were a young band we recorded a lot of material in a lot of different places, so finding exactly where those tapes might be 20 years later was far from easy. We had to work in Australia and in Europe to find them. But we did it. A song like *Dirty Eyes* was especially important because we all remembered it as a great song, but for whatever reason it never made it onto any of our early albums.

"For AC/DC it's really been an amazing ride from start to finish."

Especially since we wanted this collection to be dedicated to Bon, having a song like that on the disc was really important to us.

HP: How much unreleased Bon Scott material is there still around?

AY: Not much any more. I think we've used up just about everything at this point. For years, where ever the band has gone, I've been asked if there are any more recordings with Bon on them. I always said that there were a few, and that we'd do our best to get them released some day. Well, this was our opportunity to do just that, and I think they sound terrific. It amazes me how interest in Bon has continued to grow over the years—especially in Europe. He seems to be more respected and loved now than ever before. I think that's great.

HP: You mention that you notice Bon's following being particularly strong in

Europe. Isn't that true in America as well?

AY: I don't think it's quite the same thing in America, and I'll tell you why. We enjoyed quite a lot of early success in Europe and back home in Australia. Our big success didn't start happening in America until our last album with Bon, **Highway To Hell**. Then, our next album, **Back In Black**, which featured Brian but was dedicated to Bon's memory, really established us in America. Many American fans only started to pick up on AC/DC after Brian joined. I

ory alive. Perhaps it's true that if AC/DC had broken up right after Bon's death his memory might be different, but I don't know if as many people would still care.

HP: As you look at all of AC/DC's best-known material all gathered together in one place at one time, how proud are you of the legacy the band has created?

AY: I'm very proud... but more than that, I'm amazed! I think it's rather remarkable how good some of the old



A horny Angus hangs out with Bon Scott in the early days.

know that there are many American fans who love Bon, but I do think it's a little different in Europe.

HP: Do you ever worry that AC/DC's on-going success has clouded Bon's memory?

AY: We gave a great deal of thought to breaking the band up after he died. For a while it seemed like the only thing to do. But after a certain period of grief, we realized that the band meant everything to Bon—and he wouldn't have wanted us to break up AC/DC for anyone or anything. Keeping the band alive was our way of keeping his mem-

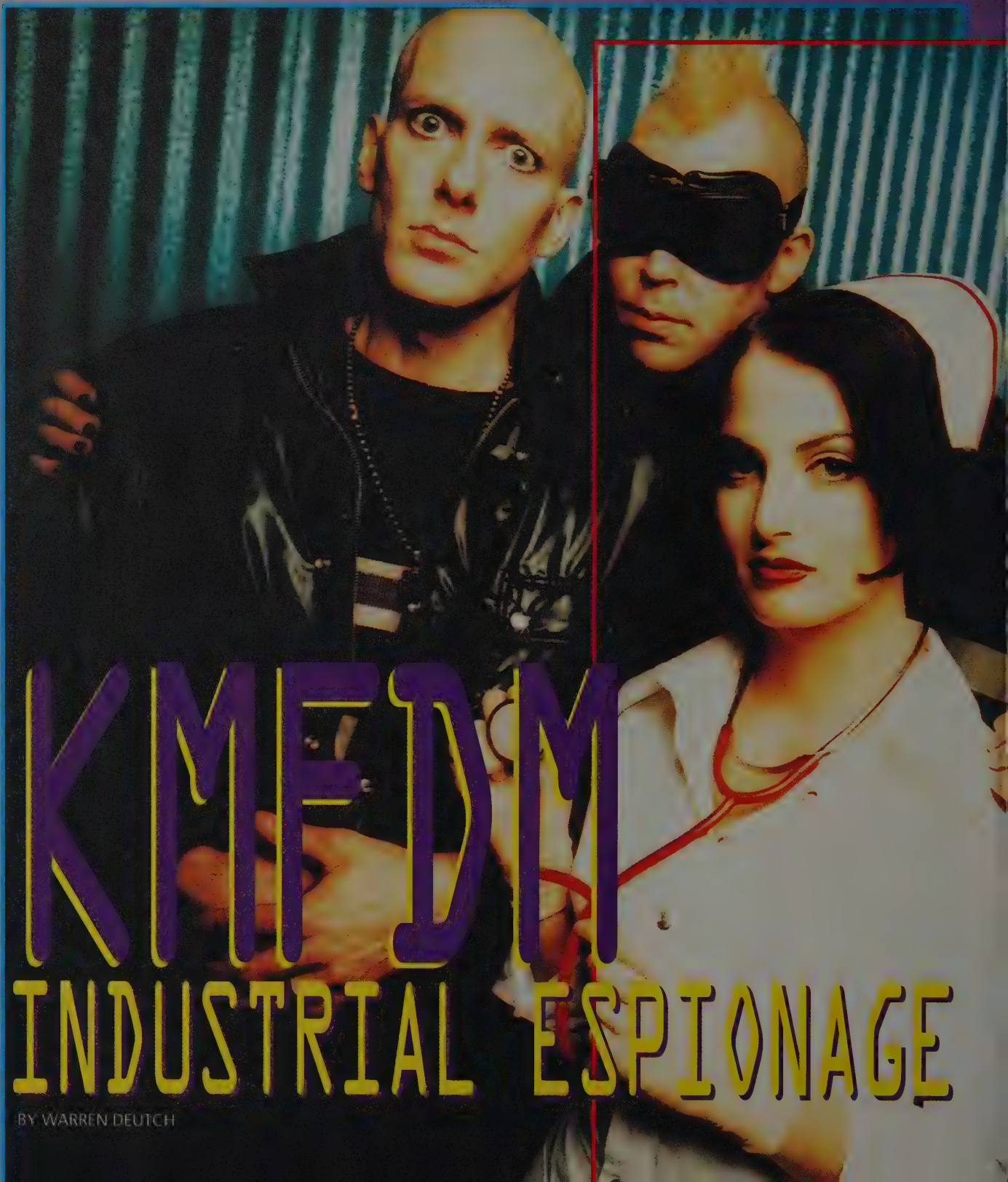
songs sound—and how good some of the newer ones sound as well. Sometimes I think you get too close to a project to ever get a real perspective on it. It takes the passage of years before you can look back on it and hear it with fresh ears. Putting together **Bonfire** has given us that chance, and I'm very appreciative of that. I've been able to relive many of the memories I've had in the back of my mind for years—some of them sad, most of them good. It's given me that chance to look at AC/DC as a fan might do. And you know what? This is a pretty good rock and roll band!

KMFDM stand alone. Don't confuse them with some hot new West Coast radio station's call letters, and don't confuse 'em with some MTV-ready pop poseurs. For over a decade these German rockers have ruled as Europe's Kings Of Industrial Rock—a title that has garnered them massive media attention, significant underground support and, alas, minimal State-side commercial recognition. At least until now, that is.

With the release of their eighth album, **Symbols**, vocalist/percussionist Sascha Konietzko, vocalist/percussionist En Esch, and their latest batch of hired henchmen—including such guest stars as Skinny Puppy's Ogre, Ministry's William Rieflin and Treponem Pal's Michael Bassin—may finally have all the pieces in place for a solid run at major-league chart respectability. Their latest disc has even drawn favorable comparisons to the slash-and-burn, metal/dance riffs of the

infamous Nine Inch Nails. Now the question becomes whether or not the rock is world ready to accept the unique blend of musical reactants that comprise KMFDM's sound.

"I can't say that becoming successful has been a driving force behind this band," Konietzko noted. "We've been working on this for a long time, and to get where we are today has been a very natural progression. We've always presented the music we wanted, certainly



KMFDM

INDUSTRIAL ESPIONAGE

BY WARREN DEUTCH

not anything we felt we *had* to present. There has never been a time we've worked for a record label that has made us do anything we didn't want to do, and now with a slightly different record deal, that will stay the same. The kind of music we make can't be judged or ruled by conventional means."



KMFDM:
"We are essentially a live act, no matter how much time we spend on each album."

KMFDM has been making their decidedly unconventional music for over a dozen years. It was in late 1984 that the band's initial incarnation first joined forces in Hamburg, Germany to experiment with a variety of musical styles that would later evolve into what became known as "industrial." Playing unrelenting, guitar-driven rhythms over a variety of dance-oriented beats, the group's quixotic style made them cult legends throughout the notorious German underground. Despite fighting various commercial temptations, and a near-constant change in their rhythm section, the band signed their first record deal in 1986 and soon after released **What Do You Know Deutschland?** The record proved successful enough for the band to follow up in 1988 with **Don't Blow Your Top**. But Konietzko, Esch, and the band still found the group's style somewhat limiting, so by the time they got around to recording their next discs, **UAIOE** and **Naive**, they had begun introducing a new palate of influences including metallic riffs and spoken word passages. Their efforts finally began getting widespread recognition, and by the time they released 1992's **Money**, they had been invited on a world tour by the likes of Ministry.

"We spend a lot of time in the studio with our albums," Sacha explained. "But I believe we are essentially a live act. All the various ingredients in our music have a very visceral feel when they're played live. We have toured as an opening act, and we've also headlined our last three tours. But now we very much feel we are headliners—it's almost a necessity for us. It gives us a chance to stretch out and experiment."

The band's highly experimental nature continued to evolve in the mid-'90s with such discs as **Angst**, **Nihil** and **Xtort** further solidifying their position as leaders of the industrial revolution. By 1995 the band had relocated in the United States and the cultural shock of America soon became apparent in both the band's lyrics and their studio philosophies. But often critics found KMFDM's work frustrating in its promise, and exhilarating even when it failed to fill its potential. But now with **Symbols**, a disc that delves into the different personalities of the group's key members, even the group's most stern detractors have

agreed that the band has attained their loftiest commercial and artistic ideals.

"This album is significant—but then each of them are," Konietzko said. "For us, the most difficult thing is now deciding which songs to include in our live show. We have so much music, and so many songs from which to choose."

Choosing which songs to play from their latest collection will be no easy task for KMFDM. The album is filled with grit, hard-hitting, erratic opuses that jangle the nerves and soothe the soul with equal aplomb. While the band seems tailor-made for these "alternative" '90s of ours, one must wonder, however, if their style isn't just a little too far over the edge for the occasionally delicate sensibilities of the average American rock fan. Could it be that hearing the band's song on either the radio or MTV may be a little too much for the American psyche to handle? Konietzko has no such worries.

"We will be accepted by those who will accept us," he said. "I feel that our music is still very accessible, but it's not necessarily easy to listen to. We have loud vocals, which certain ears may find strange. And the mix of my rhythms and En Esch's weirdness is definitely unusual. But I believe there will be a following for what we do. I can't believe we're the only ones who see life and play music as we do."

Whether KMFDM's following will indeed see life from the same unusual perspectives as Sacha is certainly a fair question. In fact, there are some American rock "experts" who seem to feel that European industrial music will always have a tough time breaking through to the music masses on this side of the Atlantic. Why? The answer is a simple one. The unique set of cultural and psychological influences that join to inspire a band like KMFDM are relatively alien to the average American. Does such a fact concern Sacha? Don't count on it.

"It would be so easy to let what others say have an impact on you," he said. "As I said before, we have never been that interested in commercial success. If we wanted to make music that was more mainstream and more commercial would could. We just don't want to. After a number of years, we've come to the conclusion that we may never have an album that sells a lot of copies. That's fine. But I do honestly believe that if you ask our true fans if they like what we're doing, I'm certain the answer will be yes."

"Becoming successful has never been a driving force behind this band."

KISS

BACK TO THE FUTURE

BY P.J. MERKLE

Over the last 25 years Gene Simmons and Paul Stanley have seen it all... heard it all...and done it all. They've ridden to the very apex of world-wide acclaim on the wings of Kiss' unprecedented string of platinum-coated albums and sold-out arena tours. They've ranked among the most photographed, talked-about and idolized musicians of the rock and roll era—and they've loved every second of it.

Indeed Gene and Paul have lived the life that many fans can only dream about. They've made tens of millions of dollars, dated (and in some cases impregnated) the most beautiful women in the world, and lived the ultimate jet-set lifestyle from London to Los Angeles. Yet despite all of their success and acclaim, these two native New Yorkers apparently remain driven by internal forces that don't inhabit the souls of mere mortals. At a time in their careers when most rockers (other than the Rolling Stones) might begin to look towards new horizons to conquer, Kiss remain steadfastly loyal to their theatrical hard rock approach. Indeed, the last three years have ranked among the most financially lucrative of the group's long career, with Simmons and Stanley allegedly raking in over \$75 million from their "reunion" world tour with original Kissters Ace Frehley and Peter Criss.

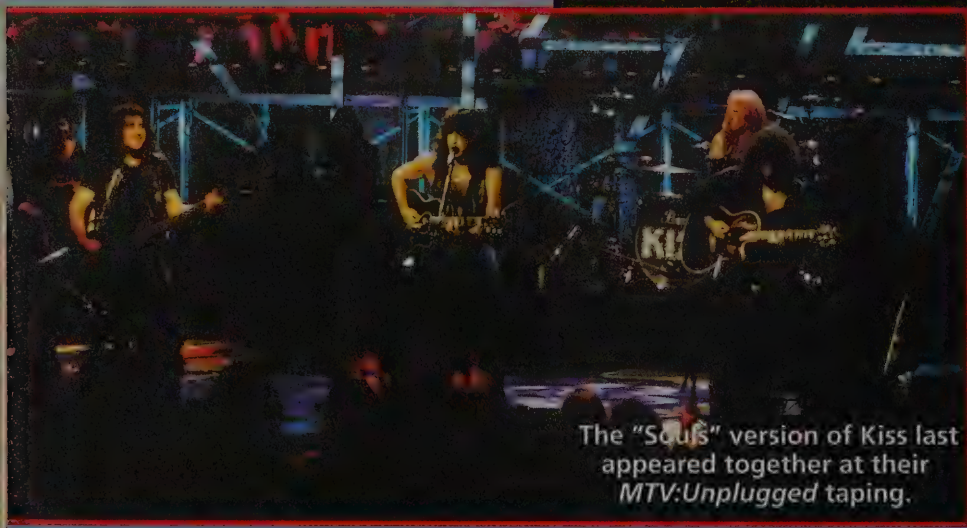
"The tour was amazing from start to finish," Stanley said. "I think we knew even before we announced it that it was going to



"The last tour was amazing from start to finish"

be exciting and it was going to be successful. But I don't think that even in our wildest dreams we could have imagined things to be as incredible as they were. Working with Ace and Peter again was a great experience—far easier and more satisfying than it ever was in the '70s. And the response the fans gave us was unbelievable. They made every night a true rock and roll party."

The Simmons and Stanley team has been widely hailed as being among the sharpest, most savvy brains in the rock world (which, admittedly, isn't always saying *that* much)—two guys with their fingers continually resting on the very pulse of public demand. They've been saluted as musical visionaries



The "Souls" version of Kiss last appeared together at their MTV:Unplugged taping.

and lauded as larger-than-life heroes...and they've won the never-ending devotion of the world-wide Kiss Army, which remains packed with new recruits two decades after Kiss first reached the apex of their commercial powers.

With all that in mind, however, one must wonder how Gene and Paul could have so seriously erred with the release of Kiss' latest disc, **Carnival Of Souls**. At the very moment when the rock universe was clam-

oring for new music from the reunited Kiss, the band decides to release a four-year-old disc recorded with their former bandmates Eric Singer and Bruce Kulick. While it is a virtually undeniable fact of life that Singer and Kulick can technically play rings around Criss and Frehley, it is also undeniable that Kiss' former lineup never managed to generate even a smidgen of the interest and devotion that the group's original roster still enjoys.

Gene and I were reunited with Ace and Peter to stand apart from anything else. The tour deserved that kind of attention. That takes nothing away from this album and how good we think it is. We've been anxiously waiting for people to hear it for a long, long time."

While **Carnival Of Souls** has now been available for a number of months (having made a brief and far-from-spectacular appearance in the Top 100 of the sales

charts late last year), speculation is still running rampant as to exactly why the disc appeared at this time, in this place and in this manner. Some say it was record label pressure—that the company wanting new Kiss product in time for the Holiday season. Others indicate it was merely a good will gesture from Kiss to Their departed members. According to some inside sources, any and all past problems were to be instantly cast aside if the album was to be released and all parties involved in its recording paid the monies due them. As one might imagine, neither Simmons or Stanley was anxious to discuss such matters, preferring to simply state that **Carnival Of Souls** is an outstand-

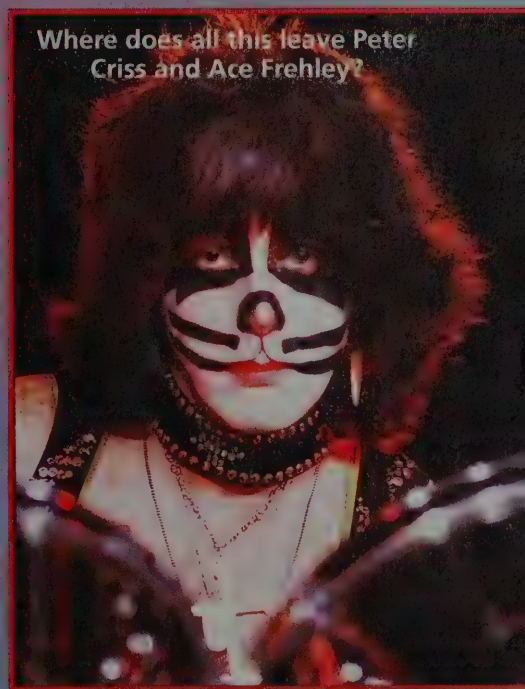
ing album (which, by the way, it is) that deserves its rightful place in the Kiss pantheon.

Still, one must wonder how well a new album by the original Kiss lineup (which would have been their first recording together in 20 years) would have fared in the late-'90s commercial marketplace. Considering how brilliantly the band primed the pump of public sentiment during their year-long, sold-out world tour, one can only imagine that such a disc would have been greeted by a virtually unprecedented degree of fan response. But such a historic album will not be coming our way in the near future...if at all. While wide speculation continues to abound indicating that the reunited Costume Crusaders are working on a new disc as-we-speak—with a possible summer release planned and yet another world tour to follow shortly thereafter—other rumors indicate that such a recording may not be happening. While Stanley preferred to keep his discussions focused on **Carnival Of Souls**, other sources were not quite as contrite when discussing Kiss' possible future plans.

"I think a lot of people were surprised that they decided to release an album with their old lineup at this time," an industry insider said. "There may be more to that than we know—perhaps something that Stanley and Simmons contractually owe to Singer and Kulick. It does take a lot of steam out of Kiss' comeback, however. It doesn't matter how good the record is—it's just not what the band's fans wanted at this time. They wanted the reunited original band to make an album, and they didn't get it. I think they'll probably try to make an album with Criss and Frehley in the near future, but with a band as calculating, clever and unpredictable as Kiss, who really knows?"



Kiss as they appeared at the time of **Carnival Of Souls**: Stanley, Singer, Kulick, Simmons.



Where does all this leave Peter Criss and Ace Frehley?

ing for new music from the reunited Kiss, the band decides to release a four-year-old disc recorded with their former bandmates Eric Singer and Bruce Kulick. While it is a virtually undeniable fact of life that Singer and Kulick can technically play rings around Criss and Frehley, it is also undeniable that Kiss' former lineup never managed to generate even a smidgen of the interest and devotion that the group's original roster still enjoys.

"We've been waiting for the opportunity to release **Carnival Of Souls** for the last couple of years," Stanley said. "I think it's rather easy to understand how our most recent tour limited our chance to do that. We wanted that tour, and the fact that

SHOOTING STARS

PISTON

Some people may quickly dismiss Brooklyn's favorite hard rock sons, Piston, as something of a one-dimensional, somewhat sophomoric musical joke. After all, the band original called themselves Pist On, and the title of their debut disc happens to be, **Number One**. (Get it? Heh...heh.) They promoted that disc by sending out promotional dolls that happened to squirt water from their nether regions when gently squeezed. But when their indie label happened to sign a distribution deal with a major, Pist On decided to clean up their act. They gently changed their name to the more "automotive" sounding Piston—a fact that gives **Number One** an entirely different connotation, that of a none stop, chart topping "metal machine." But at heart the band comprised of vocalist Henry Font, bassist Val Ium, guitarist Burton Gans and drummer Jeff McManus remain very much the same—Piston is a hard rocking, aggressive and at times even highly original unit that doesn't mind taking the piss out of themselves when the opportunity arises.

"We enjoy what we're doing," Font said. "This has been hard work for us—five years of hard work to be exact. But we've learned a lot from it, and we've been able to make the most of the opportunities that have come our way."

Formed on Brooklyn's mean streets in 1992, Piston has cleared every career obstacle placed in the path in their difficult trek to the rock and roll promised land. Often playing as many as 200 shows a year, and recording a string of minimally-funded demo tapes, life hasn't always been easy for this quartet. But with the aid of their long-time friend and producer, Type O Negative's Josh Silver, the band managed to put together the tracks that comprise **Number One** in early 1997. Less than six months later they found themselves in the unexpected position of having their debut disc supported by a major label.

"We've been lucky over the last year or so," Font said. "Working with Josh was great, and then having a big label step in just as our album came out was really exciting. Now more people than ever can get a taste of what we're up to."



PISTON

THE TEA PARTY

The Tea Party aren't exactly shy when it comes to discussing their recent contributions to the music world. In fact, vocalist/guitarist Jeff Martin proudly boasts that "we feel we've created this new type of rock music." Whether Martin's claim is accurate is still open to wide speculation. But the fact is that on their debut disc, **Transmission**, this three-man unit from Detroit (which in addition to Martin includes bassist/keyboardist Stuart Chatwood and drummer Jeff Burrows) has managed to meld the seemingly divergent worlds of hard rock and electronica. The results, as shown on such songs as *Temptation* and *Aftermath* are complex and often chilling examples of what can occur when musical worlds collide.

"There's an alchemy at work in our music," Martin said. "We wanted to create a vehicle in which all of our various tastes and influences could be expressed—everything from Led Zeppelin to the Cure. The idea from the very start was to have a band where there basically were no musical rules—a group that felt free to express itself in any way it wanted."

The Tea Party formed in 1991 drawing its primary inspiration from the Motor City's proud and diverse musical heritage. They released a self-titled indie album in 1991 that drew minimal fan attention but strong media support. 1993's **Splendid Solis** further refined the group's unique approach to their craft, infusing Eastern-inspired melodies within the framework of the band's rock and roll tunes. By the time 1995's **Edge Of Twilight** emerged, the Tea Party had turned into a highly experimental unit, utilizing no less than 31 different instruments on their disc. But all that just set the scene for the appearance of **Transmission**, one of the most challenging—and satisfying—rock and roll efforts of the year.

"We found that we weren't being fully inspired by just rock and roll," Martin said. "We needed something more than grunge. We just started looking elsewhere, and our efforts started carrying us further and further afield. But eventually we arrived at the destination we'd been seeking, and these are the results."



THE TEA PARTY

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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

The Misfits are known as one of the most influential punk bands of their time— just ask Metallica. Yet despite their success, the band still retains an underground cult following. Jerry Only, the band's jovial bassist, and drummer Dr. Chud rarely watch videos, so we chose a wide range of clips to see what they might like.

Criminal, Fiona Apple

Jerry: I think she's trouble. Her house is a mess. The song is just a blues riff, but it's good. I wouldn't buy this because it's really not my thing, but it's a good blues vocal.

Chud: Great voice. The video is really raw. Very primal. It's rare to see primal videos these days.

Jerry: I like girls so that helps. She seems like the reckless heartbreaker kind of honey and I guess that's what she's trying to show here. The guys in it seem to have an easy acting job. How do they pick someone for it, by the top of his head?

Trust, Megadeth

Chud: I love this song. I don't like Megadeth, but I like this song. I don't like that heavy metal '80s stuff. They got lucky with this one.

Jerry: My arch rivals. We just got done touring with them. And it's Dave Jr. with hair! Nice set. I've heard this song every night for a month and a half, but I want to see the video. They told me how much it cost, so I want to see what they did with the cash.

Chud: I got beat up for this song. We just got done playing and I wanted to watch them do this from a good spot and I guess I was at the wrong place at the wrong time. The security guards felt like taking their liberties with someone and they picked me. I learned always wear your laminate, they don't believe you when you say you're in the band.

Jerry: Pretty cool video. Very abstract and I like that. It's not bad. I'm used to seeing these guys live as opposed to seeing them in a video, so this is new for me.

Chud: Parts of it are very stupid. Could you write down that Dave Mustaine is a pud? Mike had them sign a shirt for him and he wrote 'Chud is a pud'. He was upset 'cause I drew on their blackboard all these characters of them and he didn't like it. He takes everything

too seriously. The band is great, but if he can't have fun, nobody can.

Everlong, Foo Fighters

Jerry: This is the guy from Nirvana right? I'm laughing at the way he looks. I know these guys don't dress like this and they are trying to be a little sarcastic. It's funny. I want to know how they pick



The Misfits: "Fiona Apple seems like the reckless heartbreaker kind of honey."

who wears the dress. The song is real drum heavy. It must be tough for this kid after that other guy blew his head off. He's doing well for himself, but waking up every morning must be a pain in the ass.

Chud: It's all very exorbitant. The song goes well with the video though.

The Meaning Of Life, The Offspring

Chud: Wow. Is that them racing the wheelchairs? I wanna do that.

Jerry: I guess that means he likes this one. Pretty cool. It reminds me of a Mad Max kinda thing.

Chud: Boring and uncreative. Average song. It makes no sense at all.

Jerry: He just wants to race the wheel-

chairs. I like the brown sepiatone. It seems to be the MTV flavor of the month.

High, Jimmy Chicken Shack

Chud: I like it already from the name of the band. They seem like they are having fun. Excellent. I can hear the vocals, I couldn't understand the Offspring guy. I'd get this CD, more than the other stuff we saw.

Jerry: They are having fun with it but I don't know how those feathers are going to effect the equipment. They weren't kidding about the chicken shack. Very funny.

All For You, Sister Hazel

Chud: He's out.

Jerry: This reminds me of Blues Traveler. In fact, I thought it was 'cause I hear this on the radio all the time.

Chud: Oooo a Laundromat.

Jerry: I don't like this. It seems too laid back.

Chud: If you want something laid back, thrown on some Barry Manilow, he rules.

Jerry: It seems to be them just playing in a big place. If I spent a hundred thousand dollars on this clip I'd be pissed. The Laundromat was the biggest part for us. You can tell we have been on the road a long time to get excited about a Laundromat.

Prisoner, 311

Chud: They are a good band, actually. People hate me for saying that, I don't know why.

Jerry: The singer is a Pee Wee Herman type. The guys in the back look like they would rather be at the race

track.

Chud: They have the Wham! thing going with two singers. I'm actually borderline with this one. I'm still thinking about it. I like their other stuff better.

Jerry: I don't know. Nothing great.

Pretty Vacant, Sex Pistols (Both get very excited)

Jerry: Well obviously I like the song. I'm interested to see what they look like 'cause I didn't get to see them 'cause it just seemed like a scam. But they would like to be the first ones to tell you they got back together for the money.

Chud: I like the fact that it's live footage.

Jerry: Steve Jones reminds me of Johnny Thunders when he plays. I think they are God again.

Chud: You can't go wrong with them.

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JI443 NIN, Dissonance
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JE332 NIRVANA, Sketchbook | JE370 NIRVANA, Swirl
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JE868 NIRVANA, Incesticide
JO087 NO DOUBT, Logo/breastprint
JE239 NO DOUBT, Fly
JE272 NO DOUBT, Group-blk/white
JZ584 OASIS, Do You Know
JZ598 OASIS, Logo [olive green]
JE210 OFFSPRING, Ixnay
JH056 PANTERA, 101 Proof
JH062 PANTERA, Cowboys/Hell
JZ456 PEARL JAM, Gremmie
JZ421 IGGY POP, Raw Power
JH055 PRIMUS [brown]
JZ602 PRODIGY, Communication
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JE288 RAGE/MACHINE, Group
JE290 RATM, Che Guervera
JE291 RAGE/MACHINE Laughs Last
JE292 RATM, Down Rodeo
JL297 RANCID, Wolves
JE254 SILVERCHAIR, Nail guy | JZ512 SILVERCHAIR, Tatoo
JE330 SMASH MOUTH, Logo
JE245 SM.PUMPKINS, Heart
JH057 SUBLIME, "Back"
JE268 SUBLIME, License plate
JH079 SUGAR RAY, Phono
JE296 THIRD EYE BLIND, LP cover
JE212 311, Alien [green]
JE309 311, Transistor
JI433 311, Logo [navy]
JZ605 311, Clouds
JE088 TOOL, Woodcut
JE090 TOOL, Embrace
JE201 TOOL, Contortionist
JE294 TOOL, Foetus
JE295 TOOL, I.C.U.
JE319 TOOL, Thesaurus
JE741 TOOL, Wrench
JZ414 TRAINSPOTTING, Logo
JZ475 TRAINSPOTTING, Group
JE249 VERUCA SALT, Rock On
JX021 VERUCA SALT, Group
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JE287 WHITE ZOMBIE, Beavis/Butt
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 - JE180 KORN, Logo
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INDIE REVIEWS

DAVID LEE ROTH, *THE BEST*

(Rhino Records, 10365 Santa Monica Blvd., LA, CA 90025; phone- 310-474-4778)

Has anyone ever faded from the rock scene more quickly and with less left-over residue than David Lee Roth? Back in the early '80s, Diamond Dave was unquestionably the master of all he surveyed as the lionine-tressed frontman for Van Halen. But after departing from that band in 1985, Roth began a solo career that quickly plummeted from auspicious beginnings to the nadir of musical accomplishments. On his solo "greatest hits" package, **The Best**, Roth presents the highlights of his solo career, including such instantly familiar tunes as *California Girls*, *Yankee Rose* and *Just Like Paradise*. While in-all this stuff sounds incredibly dated, it is nice to hear Diamond Dave's husky voice wrap around the new song, *Don't Piss Me Off*.

Rating: ****

HECTATE ENTHRONED, *THE SLAUGHTER OF INNOCENCE*

(Metal Blade Records, 2828 W. Cochran St., Simi Valley, CA 93065; ph: 805-522-9111)

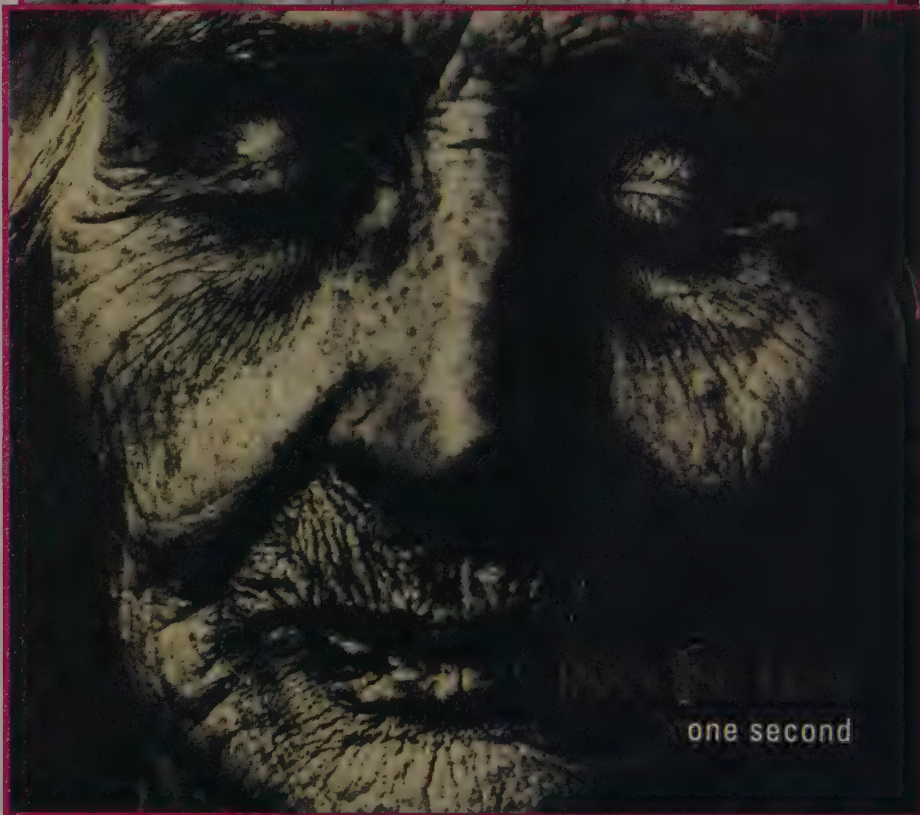
Is there anything on God's green earth more depressing than an English death metal band? Well...come to think of it...maybe one of those Swedish death metal units, but that's another story for another place at another time. Right now we want to focus on **The Slaughter Of Innocence**, the first full length disc from the band Hectate Enthroned. Fact is that this isn't a particularly bad collection—nor is it particularly memorable. In typical Black Metal style, the songs on this ambitious set of tunes run from the overblown to the overwrought, with little space left in between. This is angry, volatile music—just the kind of stuff designed to bring rain on a sunny day, if that happens to be your thing.

Rating: ***

PARADISE LOST, *ONE SECOND*

(Music For Nations, 137-139 West 25th St., NYC, NY 10001; phone: 212-824-1286)

English progressive metal masters, Paradise Lost, have returned to the scene with their sixth and by-far-most ambitious undertaking, **One Second**. The disc in a number of ways serves as a forum for singer Nick Holmes, a guy



RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**



who uses a wide range of vocal techniques to wring every possible ounce of emotion out of the band's deep, penetrating sound. On such songs as *Say Just Words*, *Lydia* and *Soul Courageous*, the group's focus ranges from traditional metal musings to cutting-edge synth-driven techno rock. In all, this is a continually invigorating and oft-challenging set of tunes—though no less would have been expected from Paradise Lost. Rating: ****

PURGED, FORM OF RELEASE

(Metal Blade, 2828 W. Cochran St. Simi Valley, CA, 93065; ph: 805-522-9111)

Heavy metal is alive and well and living in... *Australia*. At least that's the impression you'll get after checking out **Form Of Release**, the first international disc from Aussie rockers Purged. No, it's not AC/DC, and it sure as hell ain't Silverchair. In fact, Purged seem to owe more to the influence of Metallica than to any of their Down Under musical brethren. After receiving countless media awards back home, the band finally landed record deals that brought their sound to foreign shores—and the response has been generally very supportive of this unit's no-holds-barred attack. It's not as if you haven't heard everything contained on **Form Of Release** before, but it is kind'a nice to hear it again! Rating: ***

MALEVOLENT CREATION, IN COLD BLOOD

(Pavement Music, 102 S. River Drive, Tempe, AZ 85281; ph: 602-394-0170)

Malevolent Creation have been perfecting their "killing art"

for the last decade, a fact that now ranks them among the most long-lived of death metal bands. In fact, while many of their musical compatriots have long since bitten the proverbial bullet, this power-soaked quartet continue to rock on. Their latest release, **In Cold Blood**, finds vocalist Phil Fasciana and his boys rockin' harder than ever, blending a number of *tre au courant* elements within their traditional pedal-to-the-metal attack. Certainly Malevolent Creation remains an acquired taste, at best. But if you like your metal to be loud, brash and brutal then **In Cold Blood** certainly delivers the goods. Rating: ****

FLOTSAM AND JETSAM, HIGH

(Metal Blade Records, 2828 W. Cochran St., Simi Valley, CA 93065; ph: 805-522-9111)

If nothing else, Flotsam And Jetsam are survivors. Now long removed from their days as major label

mainstays, this Arizona-based unit continues to produce hard rocking albums of high quality and high energy. How fitting then that they've chosen to title their latest collection of power rockers **High**. Ironically, with the release of their latest disc, the band find themselves going full-circle, returning to the same label on which they released their critically acclaimed 1986 debut, **Doomsday for the Deceiver**. Much water has passed under the band's bridge since those golden days, but on new songs like *Lucky Day* and *Monster* the F&J brigade prove they still have what it takes to be big-time players on the hard rock scene. Rating: ****

DARK FUNERAL, THE SECRETS OF THE BLACK ARTS

(Metal Blade Records, 2828 W. Cochran St., Simi Valley, CA 93065; ph: 805-522-9111)

For the last five years the band Dark Funeral has been building a solid reputation on the heavy metal underground. The band's morbid, death-defying music and dynamic stage presentations made them sensations throughout the European underground. Yet, until the release of **The Secret Of The Black Arts**, Dark Funeral was virtually unknown on this side of the Atlantic. Actually, this disc was recorded and released in Europe back in 1996, and the band is already hard at work on their *next* album which should be appearing early in 1998. Hopefully by then State-side death metallers will have learned to appreciate the demonic thrills housed within Dark Funeral's blood curdling sound. Rating: ***

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

Walking into your local record store can be quite an intimidating experience these days. It seems as if *hundreds* of new releases appear there on a weekly basis—and, the fact is, they do! Never before have more labels released more albums by more artists, and it's our job here at **Hit Or Miss** to tell you which ones are worth your attentions and which ones aren't. So without further delay, let's delve into this month's hottest (and *nottest*) hard rock releases.

METALLICA, RELOAD

Heavy, dude! Just when some of us were beginning to wonder whether or not Metallica were beginning to grow soft with advancing age, the Master Blasters release **Reload**—a disc that confirms their rep as the unquestioned kings of the heavy metal domain. While many of these tracks were supposedly written and recorded at the same time as their 1996 release, **Load**, the fact is that from start to finish this is an angrier, heavier, more rock-solid version of the Metallica Metal Machine. Guitars growl, vocals sputter and drums crash—just the way we like it! Sure there are the few, random, now-expected changes of pace, but by-and-large this is a return-to-basics effort that should be warmly welcomed by any and all of this unit's long-time fans.

HIT



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PAISTE

as a jarring combination of divergent influences that never properly work together. Perhaps we must give Novoselic an "A" for trying so hard to be different, but the results achieved are a little hard to stomach. **MISS**

GREEN DAY, *NIMROD*

More than four years have now passed since Green Day took the rock world by storm with the release of their major label debut, *Dookie*. During that time much has transpired within the realm of contemporary music, not the least of which was the rapid reemergence—and the equally quick demise—of the so-called American Punk Renaissance.

accepting anyone other than Halford helming Priest, upon repeated listenings Owens begins to grow on you. The guy ain't bad! In fact, Owens' emergence has signalled Priest's return to a more straight-forward (though still highly contemporary) metal style, something that the band has slowly begun to wander away from on their final efforts with Halford.

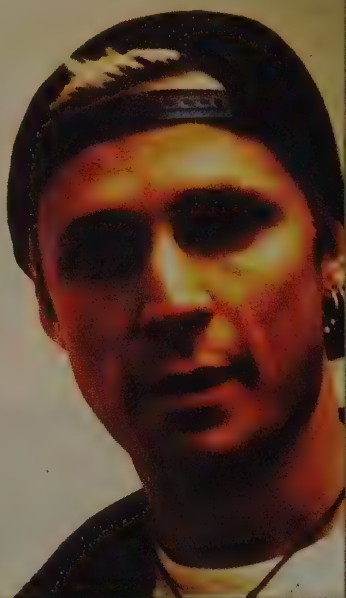
HIT

311, *TRANSISTOR*

311 seem determined to make their hometown of Omaha,

Nebraska a rock and roll hub—whether that Midwestern town wants it or not. With the success of their latest disc, *Transistor*, this funk/metal/rap unit has again tapped the lines of music demarcation, in the process creating one of the most entertaining albums one is likely to hear at any time in the near future. This is a non-stop rock and roll party, with musical influences, styles and sounds coming at ya in a dizzying array of instantly infectious songs. Hard to believe that people from Nebraska are so darn hip!

HIT



Today, with the release of their latest disc *Nimrod* Green Day still forge ahead on their somewhat predictable three-chord path apparently oblivious to either their past success, or the fact that their sound is once again hopelessly out-of-date. But such minor inconveniences seem to matter little to Billie Joe Armstrong and the boys...which perhaps is exactly what being a "punk" is all about.

HIT

JUDAS PRIEST, *JUGULATOR*

The Priest Beast is back! After nearly a five year absence, during which they waited to see if original vocalist Rob Halford would forsake his solo career and return to the fold, these legendary British Bashers have returned with a new vocalist, "Ripper" Owens, and a new album, *Jugulator*. While long-time Priest fans may initially have trouble

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New York City's much famed noise rock trio celebrate their ten year anniversary by delivering their heaviest and most punishing record to date. The aggression of old has been combined with the prowess of a band who have spent the last two years touring the world with the likes of NEUROSIS, TODAY IS THE DAY, ORANGE 9mm and SLAYER. Recorded by Billy Anderson and produced by D. Sardy, NYC noise rock icon Chris Spencer, drummer extraordinaire Vinny Signorelli (SWANS, FOETUS) and bassist Dave Curran have created the definitive UNSANE record...*Occupational Hazard*.

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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

78) THE STORY BEHIND THE SONG

79) TRUST

84) ALL INTENSIVE PURPOSES

89) SAY JUST WORDS

THE STORY BEHIND THE SONG: *Trust* BY MEGADETH

On **Cryptic Writings**, Megadeth's glorious eighth album, the band continues to mix their unwavering conviction with a desire to explore new musical territory. With the melodic *Trust*, a big hit on rock radio stations across the country, Dave Mustaine, Marty Friedman, David Ellefson and Nick Menza have proved once again that Megadeth are indeed true music pioneers. The inspiration for the song comes straight from lead

vocalist/songwriter Mustaine's personal experiences.

"Our songs are about life seen through my eyes," he offers. "I'm very opinionated, so when I see something I don't like, I share it with others. *Trust* is one of those songs. It's basically a relationship song. After someone lies to you so much, you can't trust them anymore. I understand that some people need to be lied to like sick people for instance or your grandmother who gave you a fruitcake

for Christmas. What can you say except you like it— your grandmother doesn't have to know you're using it as a fire log. That pretty much says it all."

Mustaine, who writes 95 percent of Megadeth's songs says he prefers to run his lyrics by the other band members for their first thoughts and reactions. "The lyrics are important to me," he sums up. "I wouldn't want to sing something that didn't sit well with the other guys. I won't write some-



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thing if it's going to hurt someone else. We are a band, first and foremost. We are so tight that if I write something that is too personal and they don't like it, we won't do the song."

TRUST

(Recorded by MEGADETH)

DAVE MUSTAINE
MARTY FRIEDMAN

Lost in a dream
Nothing is what it seems
Searching my head
For the words that you said

Tears filled my eyes
As we said our last goodbyes
This sad scenes replays
Of you walking away

My body aches from mistakes
Betrayed by lust
We lied to each other so much
That in nothing we trust

Time and again
She repeats, let's be friends
I smile and say yes

Another truth bends
I must confess

I try to let go, but I know
We'll never end 'til we're dust
We lied to each other again
But I wish I could trust

My body aches from mistakes
Betrayed by lust
We lied to each other so much
There is nothing to trust

God help me please, on my knees
Betrayed by lust
We lied to each other so much
Now there's nothing we trust

How could this be happening to 'em
I'm lying when I say, "Trust me."
I can't believe this is true
Trust hurts
Why does trust equal suffering

Absolutely nothing we trust

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NICK HARRIS

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magnify—to divide
Isolate-zero in-intensify-to divide

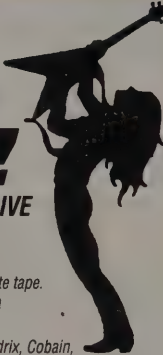
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Pacify— dominate— fabricate— to
exist





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instigate—
to divide

All intensive purposes
All intensive purposes

A functional virus— sent in asylum
Sever relationships— independently
Isolate the problem— with persuasion
Another setback— to live a
life condemned

Eyes upon one and we are bombarded
Perservance— or persevere awayance
(life) the veil of secrecy— set the
example

Declare significance— a voice that dis-
agrees

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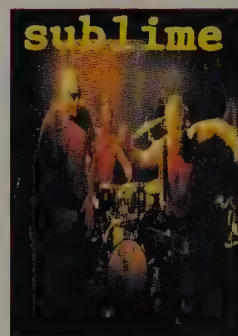
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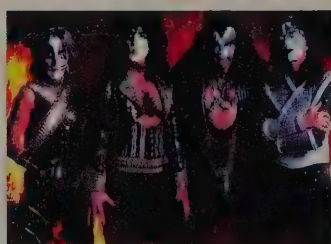
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(Recorded by PARADISE LOST)

NICK HOMES

you get high, with your destructive instinct,
you get high with your corrosive instinct,
where can I go to escape your foul mind trick,
you're trying it more, but you will never break me cause

you presume, the winner is you but that's not true, so say just words to me,
unreal what your hate's providing,
say just words to me, your talk is always contradiction say

just words to me, you won't feel the warmth of friends
around you say just words to me
is it true that there is worth inside, so just say words to me, your designs,
all the worse from power craving, your desires, only where
there's fire burning, I'll show you the way a pleasure that's

for the taking,
you're trying it more but you won't get satisfaction,
cause you presume the winner is you but that's not true so say just words to me

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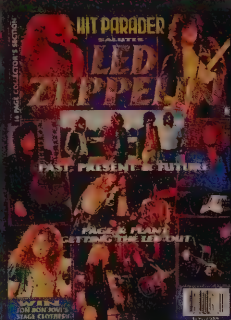
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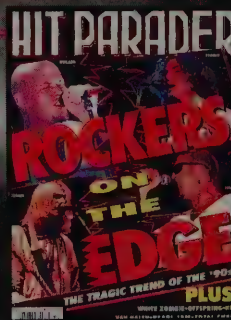
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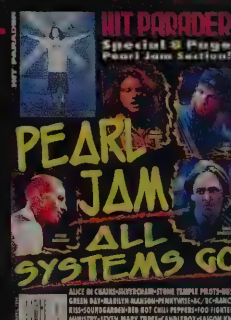
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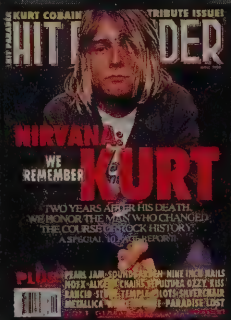
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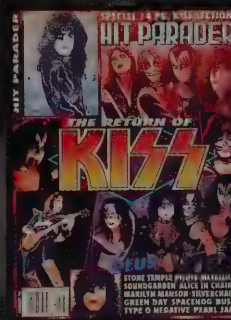
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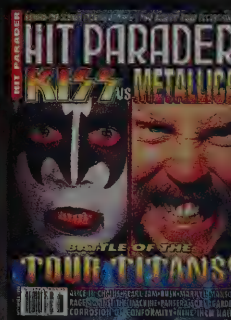
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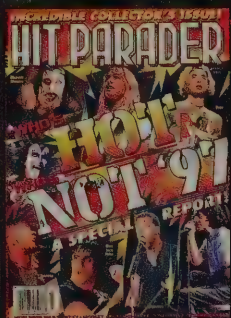
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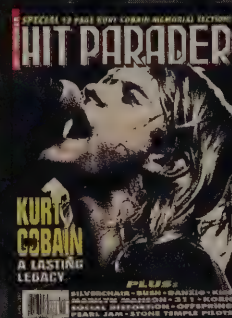
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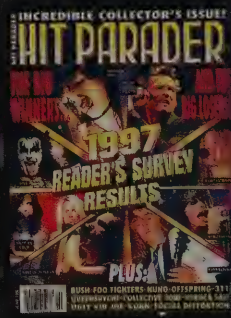
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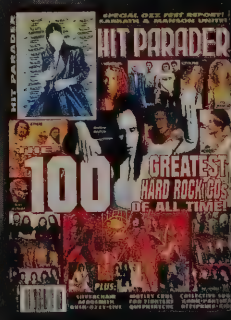
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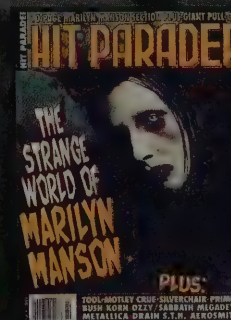
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GEARING UP

TECH TALK

BY WINSTON CUMMINGS

When the roll call of legendary rock guitarists is bandied about—either by fans or by other musicians—the name of the Rolling Stones' Keith Richards is bound to pop up sooner or later. Just ask Aerosmith's Joe Perry or Guns N' Roses' Slash who their main man is, and the name "Keith" instantly comes out their mouths sounding more like a mantra than a moniker. For more than 30 years this legendary force has managed to lay down some of the most distinctive and memorable licks in rock history—from *Satisfaction* to *Honkey Tonk Woman* to *Street Fighting Man* to *Paint It Black* to *Miss You* and beyond—and as proven on the Stones' latest effort, **Bridges To Babylon**, Richards hasn't lost a bit of his hard rockin' edge. Recently we caught up with the ever-cool Mr. Richards to discuss his views on contemporary rock and roll, the gear he utilizes and details of the band's latest world tour. It's all in this month's *Tech Talk*.

KEITH RICHARDS

Hit Parader: When you go on the road, how many guitars do you take with you?

Keith Richards: It's hard for me to know off-hand, but as I run a mental check of my little road collection—the things I keep behind the amps—I'd have to guess the number is around 20. Certain guitars just sound better playing certain songs. And then I have a number of acoustic instruments that we need. And don't forget that I like to play five string guitars as well as the more conventional six strings. They're all quite necessary. I don't line them up out there to impress anyone.

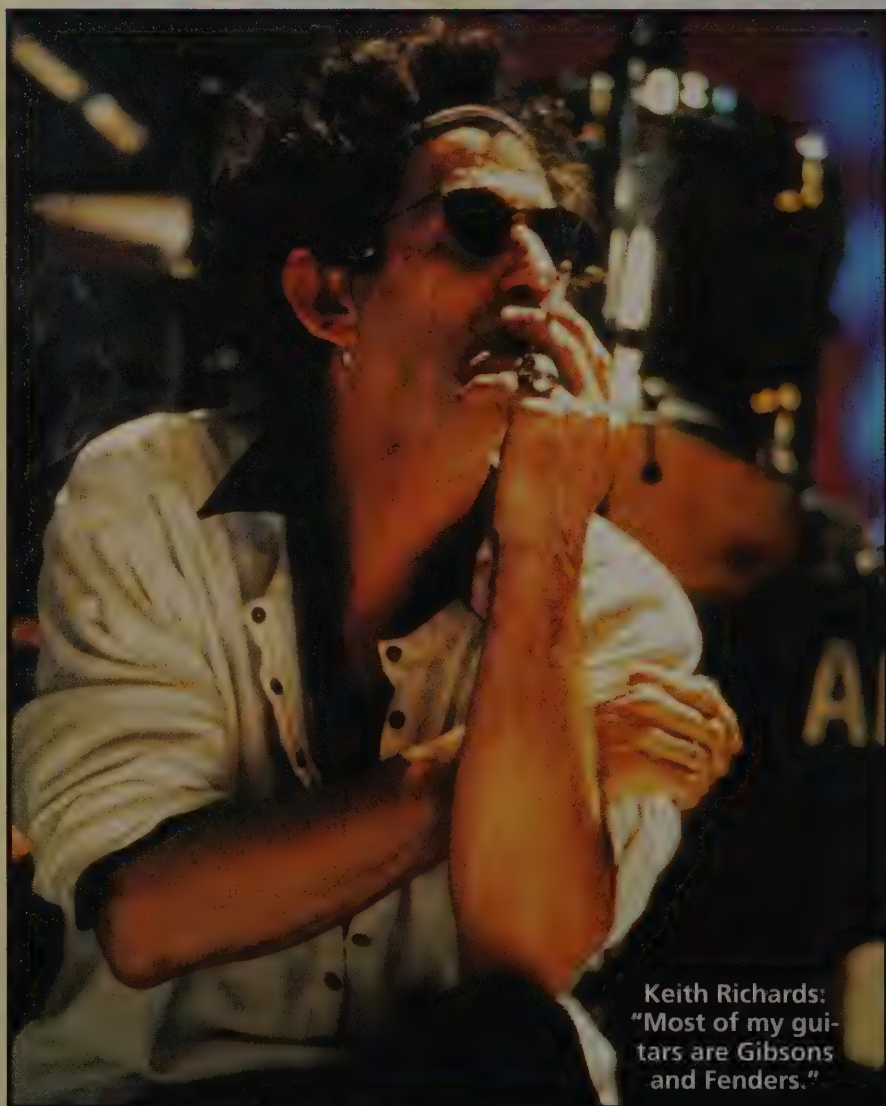
HP: Do you mostly favor the older, "classic" electric guitar models?

KR: Most of my guitars are Gibsons and Fenders, so I guess I do tend to stick with the things I've played for years. Those are the guitars I own, so they're the ones I play. But I'm certainly not against the new companies that are making some quite interesting instruments these days. One of the things that recently caught my eye was made by Music Man; they have a "Silhouette" model that I really like. Maybe if they read this they'll send me one!

HP: How about amps? Do you tend to stick to the standards there as well?

KR: Yeah, I do. I've been playing Fender Twins for years, and I'm not going to change now. I don't know how much is superstition, and how much is based on fact, but I'd be quite hesitant to change too many things around at this point in my career. I'm just not that adventurous a soul when it comes to the things that help me make my music.

HP: Speaking of your music, people have called **Bridges To Babylon** the best album



Keith Richards:
"Most of my guitars are Gibsons and Fenders."

the band has made in years. Do you agree with that?

KR: Considering that we've only made three or four albums during the last decade, that's not really saying much (laughs.) The last thing we did was in 1994! But I do agree that this has many elements of our best albums. The whole atmosphere in the studio was very reminiscent of how it was when we did things like **Sticky Fingers** or **Exile On Main Street**. It was very relaxed, but very focused. I think there are songs on this new album that are as good as anything we've ever done. I'm usually quite honest about assessing an album, so when I say this one's got it, it really does.

HP: You've started putting a lot more songs on your albums than you used to. Is that a strain on the band's creative capacities?

KR: Well, **Exile** probably had even more than this one. But dealing with CD formats allows you a lot more freedom than the old-style vinyl does. I don't think it was ever really a question of us having enough material to fill an album—vinyl had built-in limitations. Now, you can easily put an hour's worth of music on a single CD, how wonderful! Having a lot of songs allows you to explore a lot of different musical styles. Some of the things tend to be more rocking while other things have tinges of country or blues or whatever. All those elements are part of the Stones.

HP: As you plan a massive tour, like the one you're currently on, do you ever wish you could just pick up your guitar, go on stage, and forget about all the theatrics?

KR: Keep dreaming (laughs.) I know I'd love to be able to do that, but the police and the fire marshalls would probably have us arrested in ten minutes. The style of tour we've done for the last decade or so is more or less a necessity. We still sneak in a club show or two along the way just to keep things honest and stay in touch with the fans.

HP: You have a number of very hot young bands opening shows for you. How in-touch do you stay with what's happening on the rock scene?

KR: Not as much as I'd like. But having the chance to have a lot of very talented young bands play with us makes me feel more in touch. I enjoy listening to what they're doing and seeing how the music is changing—and how it's staying the same. It's fun to look out and see young kids in our crowd standing right next to people as old as we are.

HP: Do you find as you get a little older, you have to work out more to stay in shape for the road?

KR: I think that holds true for Mick more than me. He has to do most of the running around. I tend to just stand in one place and

play. But when you rehearse for ten hours a day, as we did before we went on the road, and you've got a heavy guitar around your neck all the time, that's enough to work off a pound or two.

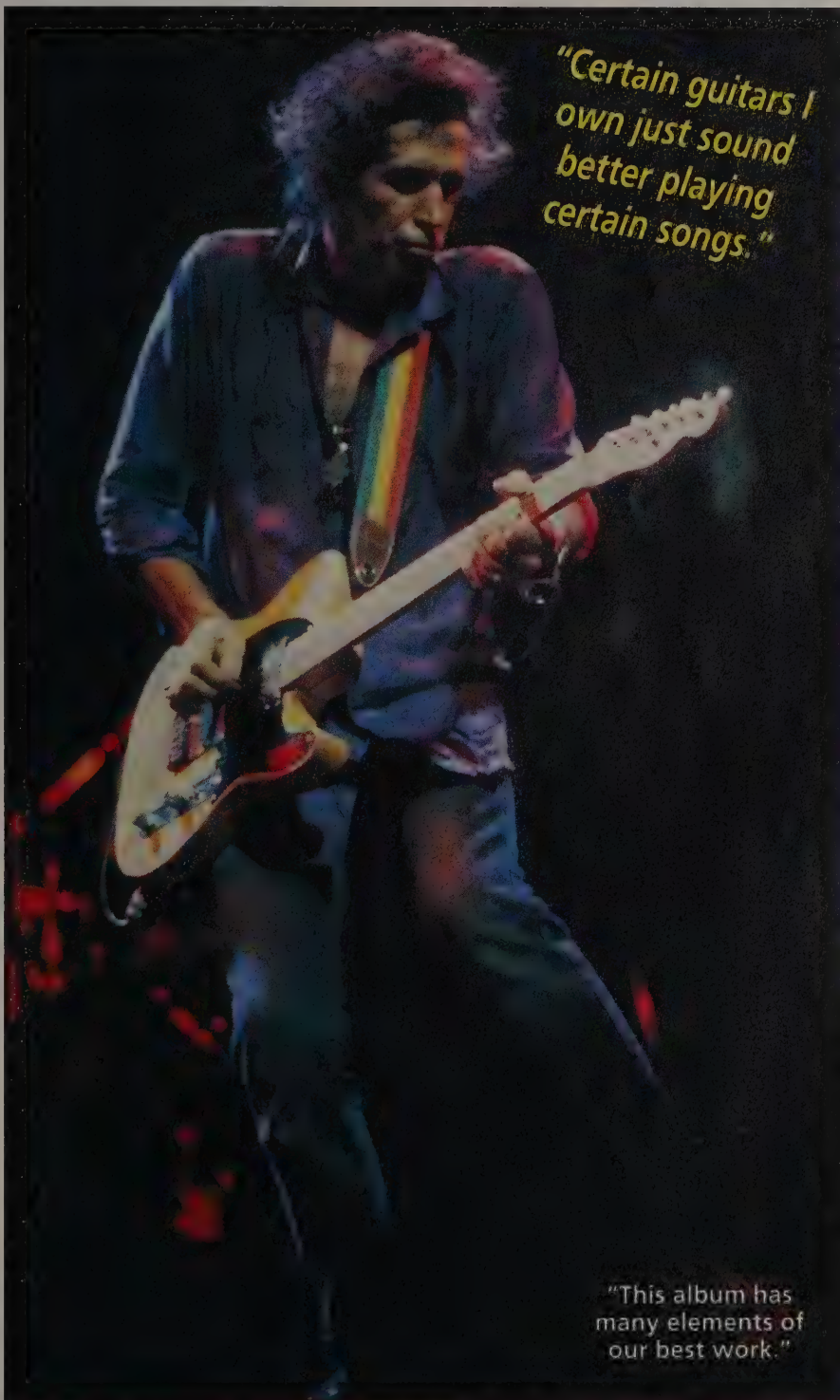
HP: How is the band getting along these days?

KR: We're getting along very well, but that's not surprising. The media has always blown some of those things out of proportion. Even when we're not touring or recording we all

stay in touch. We're all so close—like family. In fact, we're probably closer than a lot of families are.

HP: Do you ever stop and think about the impact the Rolling Stones have had on rock and roll?

KR: Not really. I leave that to others. I appreciate it when somebody points that out or says something nice. I never take it for granted. But my interest is making new music, not living on past accomplishments.



INSTRUMENTA

BY MICHAEL SHORE

Washburn, maker of hot-sounding professionally used and endorsed guitars and basses for several decades now, has just added one heck of a stylish new guitar to its P-Series of solid body electric guitars.

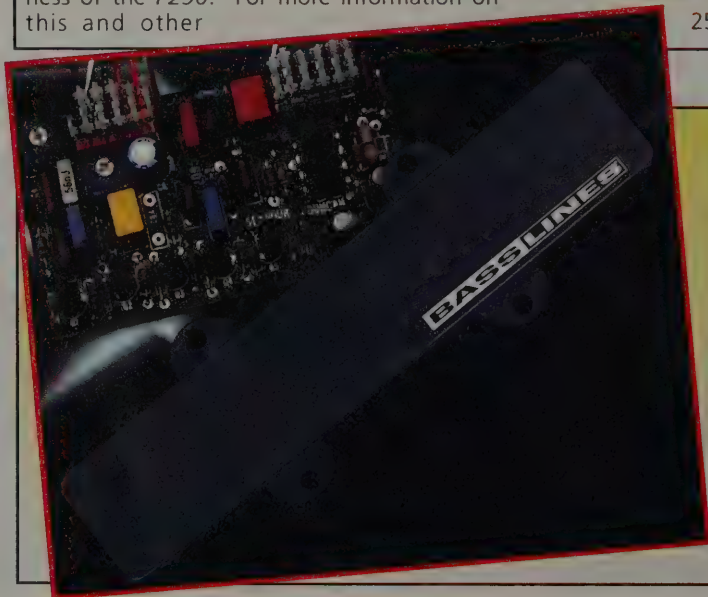
The P290 is described by **Washburn** as "a blues bad boy built for tone." That tone is provided by pickups modeled on **Gibson's** classic P90 "soapbar" models, single-coil humbuckers with one of the most distinctive tones in rock history. They are indeed well-suited to blues, with a singing, stinging sustain, and a characteristic sound that due to its single coil nature is a bit thinner than Gibson's typical full, rounded double-coil humbucker sound... yet also thicker and richer than Fender's signature wiry single-coil tone. George Thorogood always used **Gibsons** with P-90s, and demonstrated the pickup's ability to provide full-throttle raunchy distorted rhythm chording, too.

The pickups are activated by a toggle switch mounted on the upper cutaway of a strikingly sculpted mahogany body. In fact, the P290 most resembles the old Supro guitars, a classic obscurity of the early '60s now prized by collectors, which had a solid fiberglass body that resembled a Les Paul Junior copy out of which someone had cut a piece from the top right cutaway by the neck. Anyway, mahogany not only enhances the P290's look but also its sustaining qualities and overall solidity. Single master volume and tone control knobs complete the picture.

Speaking of pictures, the P290 makes a pretty one indeed with its supremely glossy Transparent Red or Blue finish. And considering all that it has to offer, its suggested retail price of \$999.90 makes it even lovelier. That's not exactly a budget price, but it IS a bargain considering the quality and distinctiveness of the P290. For more information on this and other



Washburn guitars, write **Washburn International**, 255 Corporate Woods Parkway, Vernon Hills, IL, 60061.



Custom-replacement pickup king Seymour Duncan's Basslines division has a new model, the Fundamental Fretless System, set of active-electronic (for tone controls that actually *accentuate* bass and treble, rather than just cutting treble to make bass *seem* boosted as traditional passive controls do) pickups and tone controls specially designed by pro player Steve Bailey for use with fretless bass guitars. Duncan says this is a first. Systems are available for four, five and six string basses, with neck and bridge pickups individually calibrated. Tone circuits are available with either 2 or 3 bands of focused EQ. Mounting hardware and detailed wiring schematics are included. For more info write **Seymour Duncan**, Basslines Division, 5427 Hollister Ave., Santa Barbara, CA, 93111-2345.

LY SPEAKING

Zildjian, the world's oldest cymbal-maker, has expanded the range of Paper Thin Crash cymbals in its A. Zildjian line (the one most often used by rock drummers, because these cymbals not only sound great and project well, they take a beating!) with a new 18 inch model. Previously only 14 to 17 inch models were available. As you might guess from its name, the *Paper Thin Crash* is more or less a larger Splash cymbal, with a super-fast and explosive crash that decays very quickly and has maximum "shimmer." At the 18 inch size it qualifies as a super-colossal mega-splash, that cuts through like nobody's business and then gets *right* out of the way. Very much worth checking out for busy speed-metal or jazz-fusion drummers. For more info write **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA, 02061.



Drumhead maker Evans might be best-known for its "hydraulic" or "oilskin" heads, which sandwiched two plies of skin around a thin layer of oil for a uniquely deep damped sound ideal for studio work. But its most popular batter head is actually the more traditional *Genera G2*, which is featured in its new "Pre-Pak" sets of drumheads, configured for the most frequently purchased drum sets. The EPP-1 is a 4 head set with 10, 12 and 14 inch *Genera G2* clear two-ply tom tom batter heads, plus a 14 inch *Genera G1* coated snare batter head and a clip key. The EPP-2 is another 4-head set with 12, 13 and 16 inch *Genera G2* clear tom tom batters and a 14 inch coated *Genera G1* snare batter, plus a clip key. For more info write **J. D'Addario & Co., Inc.**, 595 Smith St., P.O. Box 290, Farmingdale, N.Y., 11735.

VIDEO VIEW

BY ANNE LEIGHTON

At times MTV is a lot like the American Government. For many years the general public knew that cigarette smoking was hazardous to your health, yet the government had to commission dozens of studies to prove it to themselves. Since 1990, when MTV began creating game shows, music fans have complained to the channel, "Where is the M—the Music?" Over the past few years the channel's ratings have flatlined because of its many shows like **Oddville**, **Road Rules** and **Daria**.

Now the channel decided to spend a lot of money researching why people aren't turning on their MTV. They've gone so far as to hire a so-called "TV guru" from Madison Avenue, named Betsy Frank. Her job will be to change the channel's focus in accordance with the public's wishes for a "better MTV." Since some of the channel's viewers have found love and so-called life on the Internet, MTV will have "virtual VJs," in hopes of having these fans return to the channel. Also, MTV is hard-at-work, planning four new music shows. We wonder just how hard creating a new music show can be, especially for a company that has lots of money to spend on media gurus. *Video View* knows MTV could save a ton of money by hiring a few **Hit Parader** readers to help make the channel "smoke" big time.

Of course MTV created a few superstars who don't need the channel to bolster their career anymore: Beavis & Butt-head, and Jenny McCarthy. B&B creator Mike Judge doesn't want to produce any new Beavis & Butt-head shows; he will work on another Beavis & Butt-head movie, and focus on his new Fox-TV show, **King Of The Hill**, "I'm really more excited about working on the Fox show," he explains, "I like these characters." Beavis & Butt-head came to life in 1993 as a segment of an old and freaky MTV series, **Liquid Television**. Once given their own show, Beavis & Butt-head became a multi-million dollar and sociological phenomenon. Although Rob Zombie

denies it, the show did help make White Zombie a household name. But Kip Winger does give credit to the characters for destroying his career.... Jenny McCarthy is also forsaking MTV. And why not, she's a valuable commodity who in her own way is as gross as Beavis & Butt-head. Now with her own major network TV series, *Ms. McCarthy* is in demand as a spokesperson for Candies, a fashion company. According to Candies, her tasteless ads (when not banned by local TV affiliates) have multiplied product sales 100-fold.

With Slaughter's drummer, Blas Elias on the internet (Stickit2Ya@aol.com), it seems only natural that his band create an enhanced CD-Rom called **Revolution** with four videos, biography and fan club information for their devoted legion of

the New Church Alien Sex Fiend, Nosferatu and more.

A great working partnership has been lost now that videomaker Marty Caliner is suing Aerosmith. Caliner, who created most of Aerosmith's mid-90s video clips like *Crazy* (which starred Alicia Silverstone and Liv Tyler), wasn't "needed" for a recent Aerosmith clip, *Hole In My Soul*. Having presented story ideas to the band, Aerosmith nixed his involvement for the project. He asked for payment for his work and expenses, and the band said that Caliner was not officially hired, since no papers were signed for the project. Even so, Aerosmith still respect Caliner as video director. And, of course, Caliner's career isn't tainted by any means. He was responsible for the solid production work on the



Aerosmith: Great working relationship.

fans. (CMC/BMG Entertainment).... Jon Bon Jovi's movie-video, **Destination: Anywhere IS** available in the stores. There's speculation that the sad storyline of Jon's "wife" Demi Moore taking home an abandoned baby was based on a more tragic real story in Jon's own life. A colleague at his management company had her baby stolen a year ago. (\$19.95/PolyGram Music).... Badfinger were like Nirvana in the 1960s. In addition to writing great pop music, guitarist/singer Pete Ham also killed himself. The Badfinger story and music is the subject of a home video, **Come And Get It** by Gary J. Katz, who wrote the book, **Death by Rock & Roll** (\$19.95/Video Music Inc.). Other videos from Video Music Inc. for \$19.95 are **The Melvins—Salad of a Thousand Delights—Live** and **The Goth Box** with Switchblade Symphony, Sex Fiend, Lords of

recent Garth Brooks show seen on HBO. Still, it's unfortunate that we may never have new video collaborations from Aerosmith and Marty Caliner. The moral of this story is, if you want to work for anybody, even a friend, make sure you have an agreement in writing.

Dimebag Darrell, certainly has learned a lot from Caliner and other video producers. In fact he's sunk his hands so deep in the up-and-coming live Pantera home video that the project wasn't ready to be released in conjunction with the band's first official live in-concert album. The band's active touring schedule AND the overwhelming job of completing a full-length video is obviously difficult. It is the trend to get artists to work on their home videos. A big reason is because today's musicians were raised on MTV.

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